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Cameron Plans LF Film

Titanic director **James Cameron** is considering making an LF film about a mission to Mars. The film would be fiction, but based strongly in scientific fact, according to **Rae Sanchini**, president of **Lightstorm Entertainment**, Cameron's production company. Although he has other producing and writing tasks lined up, Sanchini says that the 3D LF film could be Cameron's next directorial effort. She emphasizes that the project is in the very early stages: they are just "collecting information" about the LF production process, and have no script or even story yet. Nevertheless, Sanchini claims that "Jim is immediately focused on trying to make it happen and move it forward."

20th Century-Fox, the studio that released *Titanic*, is interested in "exploring the [LF] medium" with Cameron, according to Sanchini. The director also met with representatives of NASA on a recent trip to Washington during which he participated in the ceremonies observing the 30th anniversary of the Apollo 11 moon mission.

Sanchini says that space exploration is

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Tales from the Corporate Sponsorship Front

by Valentine Kass

With a record 15 new LF films opening in 1999, LF filmmakers and distributors are facing stiff competition. For most, corporate sponsorship has become a coveted resource and an essential part of the production and marketing funding mix.

Corporate sponsorship "holds the key to the success of our industry," predicts **Greg MacGillivray** of **MacGillivray Freeman Films**. Sponsorships help meet the rising costs of film production and enable filmmakers to be more inventive and employ the best talent. Promotional sponsorships enhance a film's advertising and attract greater audiences, giving distributors an edge when making lease deals.

The models for corporate sponsorship of LF films are as varied as film titles. Some sponsors invest in production, others in marketing, and some in both. Motivations, expectations, and results are also varied. Here are a few tales from the front:

- **Lockheed Martin** holds the record for sponsoring the most LF films, with its fifth, ***Space Station 3D***, now in production and set for a 2001 release. The company takes an equity stake in the film in return for production funds. According to **Imax Ltd.**'s vice president of film, **Andy Gellis**, Lockheed Martin has recouped its investment in the first two space films, ***The Dream is Alive*** and ***Blue Planet***, but still "has a way to go" on ***Destiny in Space*** and ***Mission to Mir***. Nevertheless, the company, a major NASA contractor, is investing a significant but undisclosed sum in this new LF project because the format and subject matter enhance its corporate image.
- **Motorola, Inc.**, invested US$3.5 million in the production of ***Cosmic Voyage*** as an equity partner. According to **Jeff Marvin**, co-producer of the film, the funds came through the Motorola Foundation, after the producers and **Martin Harwit**, then director of the Smithsonian's **National Air and Space Museum**, found an upper-level Motorola executive to champion the project and help sell it to the company's president. The education content of the film, the association with the **National Center for Supercomputing Applications**, and the Smithsonian's 150th anniversary celebration were all factors that made the project particular-

*(see **SPONSORS** on page 6)*

Premiering this month:

Sydney – Story of a City

Sydney – Story of a City is a docu-drama that examines the history of Australia's largest city. Co-directed by **Geoff Burton** and Oscar®-winning director **Bruce Beresford** (*Driving Miss Daisy*), the film stars **Lucy Bell** (*Oscar and Lucinda*) as a young woman who travels to Sydney to explore her heritage. As she learns about her own past the audience learns about the origins of the city. Along the way, she meets an archaeologist, **Paul Mercurio** (*Strictly Ballroom*), who helps her in her search for her roots.

Created as a destination film for the site of the 2000 Olympics, *Sydney* was produced and distributed by **Total Big Screen Distribution** of Sydney. The screenplay is by **John Izzard**, and the producers are **Philip Gerlach** and **Sue Milliken**.

The film premieres at the **Panasonic IMAX Theater** in Sydney on August 18.

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Shindler's Site

by Marty Shindler

Budgets: *Not* Just For Accountants

"I can't do a departmental budget! That's what the accounting department is for," said John, head of production at a mid-size post-production facility.

I was introducing company execs to a zero-based budgeting system to assist them in strategic planning. One of the goals of the program was making managers more financially responsible. This concept has been shown by a *significant* number of studies at leading business schools to deliver positive results in bottom-line profits as well as job satisfaction.

But knowing that John could be a bit obstinate, I decided to take a different tack. "Do you get storyboards very often?" I asked.

"All the time. How else could we bid work?" John replied.

"What do you do with them?"

"First I look at their complexity. I decide if the due date is realistic, then I look at what resources will be needed. Next, I list the people who will be involved in the work, for how long, the amount of stock and other materials that will be used, and of course, equipment time."

"Is that all?" I asked.

"Well, the exec producer wants me to tell her how much it is all going to cost so I put in everyone's salaries, etc.," John said matter-of-factly.

"Do you know what you just did?"

Silence.

I answered for him. "You just did a budget without realizing it!"

John went on to do a budget for his whole department and it was as meticulously prepared as his production bids. He even tracked his actual costs month by month and was elated at the outcome. The next year's budget was even better, based on the information learned in the first year.

In pitching my consulting services, providing a *business perspective to creative and technical companies*, I am often asked by working owners/founders what will make a difference in their companies. Assuming they are competent at the creative and technical tasks, I tell them that doing a company budget and instilling a sense of accountability and responsibility in the organization is a vital business tool. Never underestimate the value of a budget.

In many small- to medium-sized companies, including production and post-production facilities, budgets are not drawn up for the company as a whole or, if they are, it is considered the accounting department's job. And often the accountants do it with little or no assistance from the operating departments. This only creates a budget for which only the accounting department is responsible. That's a big mistake.

Yet management prepares zero-based budgets all the time. Translating tasks that are routinely done for the sake of production – bidding storyboards and scripts – to the operating departments is all that's needed to create a successful departmental or company budget.

A budget puts the goals and objectives of the organization into financial terms. All companies have goals, so why do so few prepare an annual budget? You would not drive cross-country without a road map, so why run your company without the business equivalent? In these competitive times, with technology changing rapidly, a budget is essential.

The benefits of a well-thought-out budget are many. They include:

- Prioritized allocation of resources.
- Managing work efficiently.
- Differentiating between cost centers and profit centers.
- Providing a basis for improving and evaluating performance of key managers at all levels.
- Establishing a control mechanism for the company.
- Enabling management to take corrective actions *early.*
- Increasing profitability.

The essential components of the budget are:

- Revenue budget broken out by source, division, or product line.
- Production costs (i.e. cost of sales) related to the revenue budget.
- Overhead by department, prepared by those directly responsible for the area. (Done for all departments, whether operating or administrative.)
- Personnel costs by department.
- Capital expenditures by department, including all installation and setup costs;
- A final report detailing the organization's plan on a monthly basis for the following year.

Throughout this effort, the accounting department and financial executive must direct the progress of the budgeting process. Their job will be to consolidate the components and prepare the budget totals, including the profit and loss statement, balance sheet, and the most often ignored report, the cash flow.

Of course, the budget is just a tool to guide the organization. To make the effort the most effective, a company must prepare monthly financial statements in the same format as the budget, incorporating better/worse-than-budget information on a line-item basis. Presentation should include year-to-date and current-month analyses. Providing the this information to department heads and others with P&L responsibility increases their accountability.

Used as a planning tool, the budget can help to prepare your organization for important events. For example, if you know when new equipment upgrades will be required, you can use the budget to manage your cash flow so that money for those purchases is ready when it is needed.

In these competitive times, and with the continual rise of boutique operations, companies must operate as efficiently as possible. Developing a budgeting and related accountability and responsibility system is not a simple procedure. Nor will it will be an overnight success. Most companies need two or three years to effectively incorporate the process into their organization.

Why am I bringing this up now?

We are fast approaching the

*(see **SHINDLER** on page 3)*

The First 3D Motion Picture?

What was the first 3D movie? This apparently simple question recently sparked a minor flame war online, but unlike many such battles, the conflict was settled quickly, amicably, and with a general consensus.

The script of **nWave Pictures'** ***Encounter in the Third Dimension*** asserts that the first 3D motion picture was "Arrival of a Train in the Station," made by the famous French cinema pioneers, **Louis** and **Auguste Lumière**, in 1903. *E3D* presents a stylized, computer-generated 3D recreation of a vintage steam engine, but not the original footage.

This led some in California's active stereoscopy community to check their history books. **Al Razutis**, a filmmaker, 3D experimenter, and former teacher of the late LF stereographer **Noel Archambault**, posted an e-mail message to fellow members of the Southern California Stereo Club in which he disputed the film's claim. Razutis' message cited a curator at the Cinémathèque Française as saying that the Lumières' famous train film was a 2D version from 1895, but that the brothers had not experimented with 3D until the 1930s, at which time they had re-created "Arrival."

Razutis' somewhat flippant e-mail message was forwarded to a number of people in the LF community, including *MaxImage!* and *E3D*'s director, **Ben Stassen**. Stassen responded by pointing to two sources the film had used, R.M. Hayes' 1989 book, *3D Movies* and *Four Aspects of the Film* by James Limbacher, both of which say that the Lumières made a 3D train film in 1903. Annoyed by the tone of Razutis' post, and misunderstanding him slightly, Stassen heated up the flame war a bit.

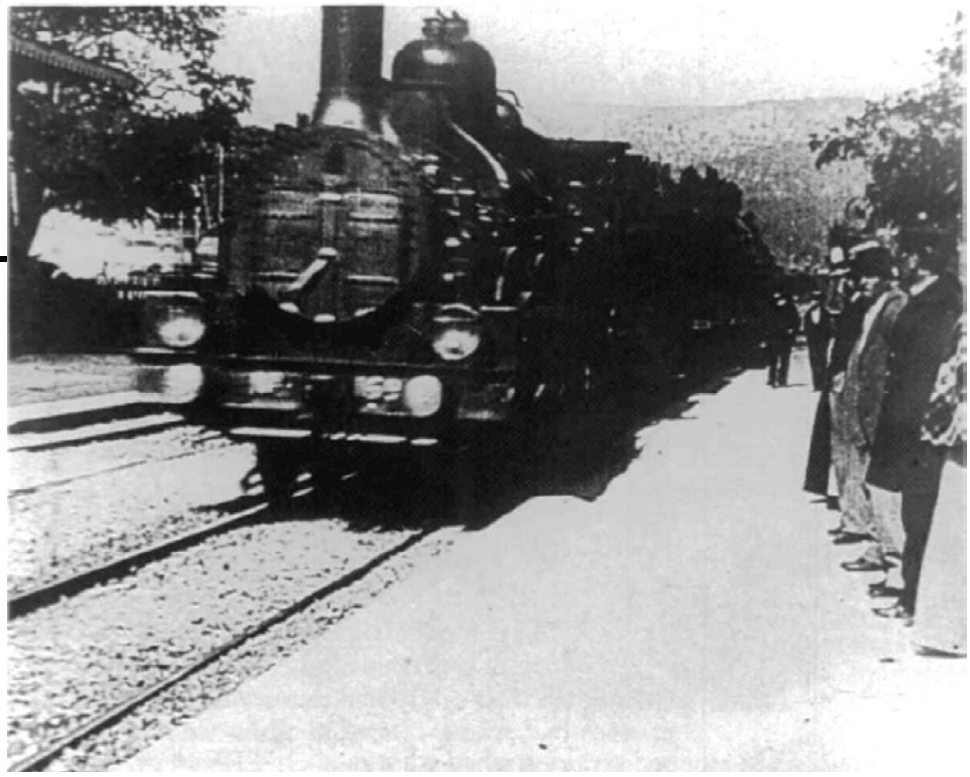
At about this time, a well-researched article by **Ray Zone**, another 3D buff, found its way to both Razutis and Stassen. It reviewed the claims in Hayes and Limbacher, pointing out that Limbacher cites *both* 1903 and 1935 as dates for a 3D Lumière film. Zone goes on to refer to a 1994 biography of the Lumières and a Master's thesis by one H. Mark Gosser, both of which seem to establish that the Lumières' first 3D film – shot with two cameras and projected anaglyphically – was made in 1935. The brothers patented a 3D device similar to a kinetoscope in 1900, possibly the source of the erroneous claims, but had no real motion picture system for another three decades.

With this article in hand, Razutis and Stassen quickly settled their misunderstanding, Stassen graciously admitting that his researchers may have relied on inaccurate sources.

The Lumière Brothers

Although the date of the Lumières' first 3D film now seems to be established, the original question, What was the first 3D film? is still unanswered. The Lumières *may* have been first, but that's not proven yet. Razutis says he's still on the trail.

MaxImage! thanks Razutis, Stassen, and Zone for their assistance in preparing this article. We did not have direct access to the sources cited here, and so have relied on the accuracy of the citers.



A frame from the 1895 Lumière film, Arrival of a Train at the Station.

*(from **SHINDLER** on page 2)*

beginning of the fourth calendar quarter. If, like most companies, you are on a calendar year fiscal year, *now* the time is to begin your budget preparation for 2000. Your goal should be to have the full budget approved and finalized before the end of the year.

I am sure of one thing: once you begin the process and see the results it delivers, you will make it a standard procedure forever. You can count on it!

Marty Shindler is a management consultant who provides a business perspective to creative and technology companies. Marty may be reached at shindler@aol.com.

THE BIZ

DEALS

*(from **BIZ** on page 1)*

a subject that is "very near and dear to [Cameron's] heart," and that he feels that the LF medium would be the best way to excite audiences about space travel. "He would do it as a labor of love to tell a story that would have particular impact in that presentation."

Although this would be Cameron's first LF project, he has experience in 3D, having directed the *Terminator 2-3D* simulator film for **Universal Studios Florida**.

Iwerks: 2 deals, Q4 problems

Iwerks Entertainment signed two new deals in July, but warned that its fourth fiscal quarter, which ended June 30, will not continue the recent improving trend of the previous four quarters.

The July 16 announcement from CEO **Charles Goldwater** said that the "unexpected termination of one contract... will have an anticipated negative impact of approximately US$1 million of the fourth-quarter results." The unidentified cancellation was not an LF or ride simulator deal. Goldwater predicted that despite this downturn, fiscal 2000 should hold better performance for the company.

The two new deals, which are not part of Q4 results, are a ridefilm distribution deal with **Camber Entertainment** and a film development project with video game maker **Infogrames, Inc.** The former will provide for the distribution of more than 30 Iwerks motion simulation films to UK-based Camber's 150+ simulators.

Under the Infogrames agreement, Iwerks will develop simulators, theme park attractions, and LF films based on Infogrames' properties. The first project will be a 3D simulation film based on the popular *Independence War* game. Other Infogrames titles being considered include *Outcast* and *Alone in the Dark*. Under the deal Iwerks holds exclusive distribution rights for the films and has right of first refusal on development of Infogrames games for sims, attractions, and LF films.

The Living Sea *is distributed by MacGillivray Freeman Films.*

PERSONNEL

Imax completes Mainframe deal

In July **Imax Corporation** closed its previously announced deal to acquire up to 30% of Vancouver-based animation house **Mainframe Entertainment**. (*See The Biz, MaxImage! April 1999.*) Imax invested a total of CDN$16 million (US$10.6 million) in common stock and convertible senior debt in Mainframe.

The two companies have established a joint venture to produce animated 3D LF films, the first of which will be ***Gulliver's Travels***, which has begun production for a 2001 release. Other projects being developed include ***The Pied Piper*** and ***Pandora's Box***. Mainframe produces the animated children's television programs *ReBoot*, *Beast Wars*, and *Transformers*.

Mainframe also announced that two Canadian financial institutions, the Royal Capital Corporation and the Working Opportunity Fund, have invested CDN$9 million (US$5.95 million) to acquire convertible notes in the company. Two officers of the institutions, **Vincent Lum** of RCC and **Yad Garcha** of WOF, were appointed to Mainframe's board of directors, as were Imax co-CEOs **Brad Wechsler** and **Richard Gelfond**.

Brough leaves Mainframe

Christopher Brough, founder, vice chairman, and CEO of **Mainframe Entertainment**, resigned both positions in July. Brough continues to hold what the company described as a "major equity position" in the Vancouver-based animation house. Also resign-

THE BIZ

PERSONNEL

ing from the board were **Rowland Perkins** and **Mark Ralston**.

Mainframe offered no reasons for Brough's departure, but *Playback*, a Canadian trade journal, speculated that "after a period of disappointing financial results... a change was necessary to keep the market involved with the company."

New hires, reorgs at Iwerks

Iwerks Entertainment announced several new hires and promotions in its upper management in July. As vice president and controller, **Bruce Palmore** will oversee the accounting and finance departments, and manage SEC reporting, corporate banking relations, and risk management. Palmore was formerly with Keystone Automotive Industries, Inc., and Diagnostic Imaging Services.

T.J. Majauskas was appointed director of financial planning, where he will report to Palmore and be responsible for strategic planning, budgeting, financial analysis, and film royalties. He comes to Iwerks from Warner Bros. Studios.

Phil Hill and **Don Stults** have been appointed to new positions in Iwerks' operations department "to enhance productions standards and better serve clients' needs," according to a company statement. Hill, who has been with Iwerks for ten years, is now vice president of engineering, and Stults, who has been in Iwerks's sales department for several years, is vice president of operations. Both men will report to **Dan Griesmer**, senior vice president and general manager.

Paul Smith is the new director of manufacturing, after being in Iwerks engineering for more than seven years. **Tom Prine**, who has been director of sales support, will continue performing that function in his new position of director of project services. Smith and Prine will report to Stults.

McKinney, Rubin edit *Film Journal*

Clyde McKinney and **Judith Rubin** have been added to the masthead of ***Film Journal International***, McKinney as technology editor and Rubin as large-format editor. Each will contribute monthly columns to the New York-based trade publication.

McKinney is a cinema consultant with wide experience in the film production and theater design field. He was director of Dolby Laboratories' U.S. film program, and helped form LucasFilm's Pro-THX division. He is co-founder and vice president of Cinema Group, Ltd.

Rubin, a freelance journalist in Oakland, CA, has been covering the LF industry for ten years. She is also the themed entertainment editor of *At-The-Park*, contributing editor of *Entertainment Design*, and chief editor of *Original Cinema*, the newsletter of the **Large Format Cinema Association**.

Judith Rubin

A publication of the **Sunshine Group Worldwide**, *Film Journal International* has been steadily increasing its coverage of the LF industry, and featured a special LF issue in May, to coincide with the LFCA annual conference.

Blower becomes COO of R.H. Fleet

Craig Blower was appointed chief operating officer of the **Reuben H. Fleet Science Center** in San Diego in May. In the newly created position Blower will oversee all aspects of public operations in the Science Center, the IMAX dome Space Theater, the SciTours simulator, the gift shop, and the restaurant. He will also be responsible for marketing, administration, and human resources, reporting to executive director **Jeffrey Kirsch**.

Blower was most recently general manager of Express Computer Supply, before that serving as vice president of operation for Beta Corporation of San Diego. He is a graduate of the University of California, Santa Barbara, and a past president of the Computer and Electronics Marketing Association.

Schoolcraft made Gatlinburg head

Ron Schoolcraft was made general manager of the **Great Smokies MegaTheatre** in Gatlinburg, TN, in June, where he is responsible for all aspects of the operation and marketing of the 690-seat 8/70 theater. Schoolcraft enters the LF industry after 26 years in the soft drink business, 20 with Coca-Cola and, most recently, 6 with Pepsi-Cola in Raleigh-Durham, NC.

Winkelman at New Rochelle Regal

Erik Winkelman has accepted the position of manager of projection operations at the **Regal IMAX Theater** in New Rochelle, NY. Winkelman comes to the New Rochelle position after launching and managing the Iwerks 8/70-equipped **Irene P. Flynn Theatre** at the **Arizona Science Center** in Phoenix. Winkelman has been in the LF industry since 1991, starting as an usher at the **Scottsdale IMAX Theater**, then moving up to projectionist. While serving as an intern at *The Late Show with David Letterman* in 1995, Winkelman also worked in the 3D IMAX booth at the **Sony Theaters Lincoln Square**. He then moved to Galveston, where he was assistant manager at the **Moody Gardens IMAX 3D Theater**.

Winkleman has studied electrical engineering at Arizona State University and worked as grip, production assistant, and associate producer on several independent film projects. He tells *MaxImage!* that he hopes to work in LF production some day.

Marshall is dist ass't at HMNS

Janet Marshall is distribution assistant to **Charlotte Lazenberry** at the **Houston Museum of Natural Science**. Marshall has held development positions at HMNS and the Houston Museum of Fine Arts.

*(from **SPONSORS** on page 1)*

ly attractive to Motorola. However, Marvin advises, "You have to hit the right person, at the right level, with perfect timing and a sprinkling of luck."

- In the early days of the industry, **Conoco** (now a subsidiary of Du Pont) paid for the entire production budgets of ***To Fly!*** ($750,000) and ***Flyers*** ($2 million). In 1979 **Johnson Wax** underwrote $2 million for *Living Planet*. More recently, **McDonnell Douglas** (now part of Boeing) covered 100% of the $3.5 million cost of ***Magic of Flight***, according to MacGillivray.

- Besides promoting its name to the general public, **Silicon Graphics, Inc.**, had a very specific reason for investing in ***Special Effects***, according to **Susanne Simpson**, executive producer at **Nova Large Format Films**. SGI used the film as an opportunity to host a day-long "thank you event" for families and friends of **LucasFilm** and **Industrial Light and Magic** at **Paramount's Great America** theme park in Santa Clara, CA. The party included screenings of the film in the park's 1,000-seat IMAX Pictorium. (ILM is a heavy and high-profile user of SGI equipment.) While the specific amount of SGI's sponsorship is undisclosed, Simpson stated that it was in the $1 million range.

- **Polartec**'s support of ***Everest*** raised the bar. MacGillivray Freeman originally announced a $5 million promotional deal from **Malden Mills**, makers of the fabric, to advertise *Everest* internationally. However, **Jim Bowman**, director of marketing for Polartec, states that over 18 months the company actually spent $14.5 million to promote the product, the retailers, and the film, in a unified and targeted campaign. They concentrated their efforts in their top 25 markets by underwriting a multi-city PR tour with the film's celebrated climbers, buying radio air time, running full-page ads in outdoor magazines, and doing cross-promotions with major retailers of Polartec products, such as Eddie Bauer and Lands' End. "It was the most effective campaign we have ever done... because it fit our business quite well," said Bowman.

- Another example of promotional sponsorship is **Yahoo!**'s association with Nova's latest film, ***Island of the Sharks***. Susanne Simpson explains that since Nova's parent, WGBH in Boston, had an established relationship with the Internet search engine, obtaining support for the film took far less time than usual. This deal is a quid-pro-quo, with no cash changing hands. The Yahoo! name appears at the beginning and the slogan, "Do You Yahoo?" appears at the end of the film. In return, from July through October an *Island of the Sharks* ad banner appears whenever Yahoo! users search on keywords such as "sharks," "Nova," "IMAX," "movie," "science," or "WGBH." A click on the banner tells viewers where the film is playing, with hyperlinks to museum and theater web sites. One advantage to this type of promotion is that it can benefit international theaters as easily as North American venues, with the banner appearing in French to Parisian Web surfers, for example.

Yahoo! users who search on certain key words see this banner ad with their search results.

- ***Symbol of the North*** (wt), set to open next spring, has three levels of sponsorship, according to **André Picard** of **Motion International Large Format**. **Hydro Québec** is the presenting sponsor, contributing to the film's production costs as well as to the educational outreach programs and marketing efforts. The power company sees the film as a good vehicle for enhancing its corporate communication activities and strengthening its image with its constituencies. As an associate sponsor, Toronto-based mining company **Falconbridge Ltd.** has contributed about half the amount of the presenting sponsorship, receiving correspondingly fewer benefits. The film also has three service sponsors that have made in-kind contributions of equipment, satellite phones, and local airline support.

What does it take to secure a corporate sponsorship? Most of those who spoke to us agree that it is tough to "penetrate the wall," as **Jonathan Barker** of **Shaftesbury Films** put it. Common elements for success appear to be:

- Starting out with a great film;
- Finding a sponsor with highly compatible interests;
- Securing an internal corporate champion;
- Perfect timing; and
- A bit, if not a ton, of luck.

MacGillivray compares securing corporate sponsorship to finding the proverbial needle in a haystack. Nevertheless, most LF producers with projects in the works are actively seeking some form of sponsorship. MacGillivray Freeman has hired **Prisma Sports and Media** to secure corporate funding for MFF's *Great Adventure Film Series*™. According to Prisma's **Chas Conklin**, rather than on-screen brand credit, Prisma will sell sponsors an integrated package that builds partnerships with the theaters. MacGillivray states, "I'm basically hinging the success of *The Great Adventure Film Series* on securing corporate promotions."

Others in the industry such as **Giant Screen Sports**, **Discovery Channel Pictures**, **Sony Pictures Entertainment**, and **Imax** are out pounding the pavement for their new projects. **Don Kempf** of Giant Screen Sports says he is on the verge of announcing an extensive local and national promotional sponsorship deal for **Michael Jordan To The Max**, but the ink is not quite dry.

Discovery Channel Pictures underwrote the cost of its first two LF films, ***Africa's Elephant Kingdom*** and ***Wildfire***, "selling" the national sponsorship rights to corporate cousins Discovery Channel and The Learning Channel in return for

substantial exposure on their networks. Through local cable operators in cities in which the films have played, Discovery created third-party promotional partnerships to achieve more advertising and promotions for individual theaters. The value of these promotions, which are in addition to theaters' local sponsorships, has ranged from $30,000 to $300,000 per market, according to **Linda Isaac**, DCP's vice president of marketing.

In contrast to its first two films, DCP is looking outside its Bethesda, MD, offices for equity and promotional partners for its new LF project, ***Wings***, set for a 2003 release, and Isaac hopes to offer exhibitors even greater promotional resources.

There seems to be a consensus that sponsorship opportunities are expanding. LF carries "a special cachet," states **Sachi Kambe**, director of global strategic marketing for **Sony Pictures Entertainment**. Corporations are attracted to the fact that LF is a growth industry, with a valuable demographic base, nationally and internationally. The theaters provide direct access to captive audiences, something traditional media buys can not do.

To find a corporate sponsor, one needs to be "organized and strategic," says **Joyce Gardella**, a Watertown, MA, marketing consultant. "For the most part, the sponsorship monies are coming out of corporate marketing budgets. Since they all look at these projects as part of their marketing mix, the projects have to produce a certain level of results. You need to make a compelling case up front."

But making that case is one of the major obstacles the industry faces. A frequent complaint within the LF world is the lack of reliable statistics, especially on audience numbers, demographics, and returns on investment for films and theaters.

Another obstacle, especially in seeking large corporate promotional sponsorships, is the lack of guaranteed day-and-date release. If the film does not obtain a significant number of leases in its first three months, a targeted national or international promotional campaign will be nearly impossible to justify. Corporations are looking for the immediate "pop," and cannot sustain a marketing campaign over years, much less decades. *Everest* entered the market having secured over 100 leases, 80 in the first three months, the fastest rollout ever for an LF film. This high level of market penetration gave MFF and its sponsor confidence that the substantial investment in advertising would pay off.

A third major obstacle is the difficulty of guaranteeing potential sponsors specific promotional and marketing opportunities at the local level. Theaters' existing sponsorships may conflict with the needs and desires of a national sponsor. Also, European and North American theaters hold different expectations about sponsorships. But most people involved in this area agree that with careful planning most of these problems can be resolved.

Neils de Jong Franken, co-producer and distributor of ***Extreme***, said he made it clear to **Saab**, the film's title sponsor, that theaters have the right to obtain local sponsors. In turn, the film exhibition contracts require that these local sponsorships may not be with other car manufacturers. However, the distributor also stipulated to Saab that there was one theater that wouldn't meet this requirement: the **BMW Pavilion IMAX Cinema** in Cape Town, South Africa.

Sponsorship monies are coming out of corporate marketing budgets. The projects have to produce a certain level of results.
— Joyce Gardella

More and more, pitches to corporations include estimates of the number of impressions the LF film will make. But most agree that ultimately these numbers are not a sponsor's prime motivating factor. Shaftesbury's Barker says that it really is a matter of corporate positioning. A sponsorship search is successful when it can capture the imagination of a corporate executive "who can think outside the box."

Securing corporate sponsorship requires a lot of time, hard work, and patience. A common frustration among filmmakers is that it can take a year or more to get from the first presentation to a signed sponsorship deal. Several producers contacted for this article recounted how their courtship of a potential sponsor had been disrupted midstream by the ouster, retirement, or in one case, death of a key corporate contact. In the subsequent management reshuffle, support for the LF projects dissipated and the producers had to start over elsewhere.

A successful sponsorship takes more than cash. It takes a lot of manpower. MacGillivray Freeman hired seven new staffers to support the *Everest* promotion. Malden Mills had 12 people in its marketing department working on the campaign, with one or two dedicated for 18 months just to theater relations. The $7 million invested in marketing *Everest* ($5 million from Polartec and $2 million from MacGillivray Freeman Distribution) has resulted in a little over 20 million viewers so far, with a total of 30 million expected before the film plays out. MacGillivray estimates that 70 times more money was spent promoting and advertising *Everest* than was spent on *To Fly!* but 100 times more impressions – an estimated 1.4 billion – were achieved. However, he is first to admit that *Everest* is a unique example, "not to be repeated any time soon." One of its greatest achievements is to draw new audiences to the medium. An MFF audience survey found that 25-35% of the *Everest* audience were first-time LF customers.

New audiences mean more successful theaters, and more successful distributors and producers. "Promotable films will have a real opportunity to get major sponsorships," says Imax's Gellis. "We just have to select our subject matter carefully."

Polartec spokesman Bowman would concur. When asked whether his company would sponsor another LF film he said, "So far we haven't seen another one that meets our criteria, [but] we are looking for another opportunity, for sure."

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New In Production

Mistgate (wt). A destination film for the **Lomond Shores** center at the edge of Scotland's famed Loch Lomond. The film, shot in 15/70 with a budget of £2.4 million (US$3.8 million), is a dramatic retelling of the story of the well-known song about the loch, scripted by **Chris Dolan**, a popular Scottish writer, and produced by London's **Principal Large Format.** The film will premiere at an Iwerks 8/70 theater in the Lomond Shores visitor center project in the spring of 2001. The theater will be operated by the Belfast-based **Sheridan Group**.

Lomond Shores is a 100-acre (40-hectare) site at the southernmost tip of the loch, about 30 minutes from Glasgow. It will feature retail upscale shops and dining, a four-star hotel, and a conference center, and will also serve as a gateway to Scotland's first national park.

Ocean Men. A look at the extreme world of freediving – unassisted deep water diving – as practiced by two competing world champions, Pipin Ferreras of Cuba and Italy's Umberto Pelizzari. The two have dived to depths of 429 feet (130 meters) on a single breath, and continue to try to best one another's records.

The DM6.9 million (US$3.9 million) 15/70 film is being produced by **H5B5 Media** of Munich simultaneously with a 60-minute television documentary. H5B5, founded in 1997, has produced several fiction and non-fiction series for German television.

Ocean Men is being directed by **Bob Talbot**, whose LF credits include the IMAX Ridefilm ***Dolphins: The Ride***, and **MacGillivray Freeman Films**' ***Dolphins***, currently in production.

Natural Disasters. New to our listing, but actually in production for decades. The team that produced ***Ring of Fire***, director **George Casey** and producer **Paul Novros** of **Graphic Films Corporation**, continue to put themselves and their crews in harm's way to capture nature's wrath. The film will look at the destruction wrought by earthquakes, volcanoes, tornadoes, and other *Natural Disasters*.

Casey tells *MaxImage!* that since disasters don't answer casting calls, his team has been capturing what footage they could at locations around the world over the past 15 years. No release date has been set, but the film could be ready by late 2000.

Gulliver's Travels. A 3D animated retelling of the classic Jonathan Swift tale. Produced by **Mainframe Entertainment** of Vancouver, BC, and **Imax Ltd.**

New and Future Theaters

Short Name	Theater	Country	Mfr	Fmt	Type	Open
Addison Mar	Marcus IMAX Theatre Addison	USA	IMAX	1570	3D/SR	7/99
Morelia Ram	Ramirez LF Theater Morelia	MEXICO	Christie	8/70		7/99
Tampico Ram	Ramirez LF Theater Tampico	MEXICO	Christie	8/70		7/99
Mississauga FP	Famous Players Coliseum, Mississauga	CANADA	IMAX	1570	3D/SR	7/99
Leon Ram	Ramirez LF Theater Leon	MEXICO	Christie	8/70		7/99
Sacramento	Esquire IMAX Theater	USA	IMAX	1570	3D	7/8/99
Auckland	Cinema Plus IMAX Theatre Auckland	N. Z.	IMAX	1570	3D	7/29/99
Atlanta Reg	Regal IMAX Theater Mall of Georgia	USA	IMAX	1570	3D	8/99
Bournemouth	Sheridan IMAX Theater Bournemouth	ENGLAND	IMAX	1570	3D	8/4/99
New Rochelle Reg	Regal IMAX Theater New Rochelle	USA	IMAX	1570	3D	9/99
Columbus COSI	COSI, Columbus	USA	Iwerks	870	3D	9/99
Dallas Cmk	Cinemark IMAX Theater Dallas	USA	IMAX	1570	3D/SR	9/9/99
Harrisburg	Grass/Rite Aid IMAX Theater	USA	IMAX	1570	3D	9/9/99
Yountville	Magnum Cinema	USA	Mega	870	2D	10/99
Buffalo Reg	Regal IMAX Theatre Buffalo	USA	IMAX	1570	3D/SR	10/99
Rome IMAX	Rome IMAX Theater	ITALY	IMAX	1570	3D	10/99
Berlin Sony	Sony IMAX Theater Berlin	GERMANY	IMAX	1570	3D/HD	11/99
Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11/99
Oakland	Science Theater	USA	Mega	870	2D	11/99
Oklahoma City	OmniDome Theater at Omniplex	USA	Iwerks	1570	2D	11/99
Rochester Cmk	Cinemark IMAX Theater Rochester	USA	IMAX	1570	3D/SR	11/99
Tulsa Cmk	Cinemark IMAX Theater Tulsa	USA	IMAX	1570	3D/SR	11/99
Edinburgh	Virgin Cinemax Edinburgh	SCOTLAND	Iwerks	870	3D	11/2/99
Kansas City Sci	Science City Extreme Screen	USA	Iwerks	1570	3D	11/10/99
Dublin Reg	Regal IMAX Theater Dublin	USA	IMAX	1570	3D	12/99
Liverpool	Warner Village Cinemas	ENGLAND	Iwerks	870	3D	12/99
Johannesburg	Johannesburg IMAX Theater	S. AFRICA	IMAX	1570	2D	12/99
Woodridge Cmk	Cinemark IMAX Theater Woodridge	USA	IMAX	1570	3D/SR	12/99
Antwerp Gau	Gaumont IMAX Theater Antwerp	BELGIUM	IMAX	1570	3D	1999
Providence	Providence IMAX Theatre	USA	IMAX	1570	3D	1999
Rome Trevi	Trevi Fountain Theater	ITALY	Iwerks	870	2D	1999
Las Palmas	Museo del la Ciencias et la Tecnologia	SPAIN	CM	870	2D	1999
San Diego Krik	Krikorian IMAX Theater San Diego	USA	IMAX	1570	3D	1999
Vinhedo	Adventure Park	BRAZIL	Iwerks	870	3D	1999
Seattle PSC 1	Eames IMAX Theater	USA	IMAX	1570	2D	1999
Frankfurt NeUe	N.e.U.e. IMAX-Filmtheater Frankfurt	GERMANY	IMAX	1570	3D	1999
Rio	Cine IMAX	BRAZIL	IMAX	1570	3D	1999
Ankara	Transturk IMAX Theater Ankara	TURKEY	IMAX	1570	3D	1999
Kuwait City	Kuwait Science Center	KUWAIT	IMAX	1570	3D	1999
Nakatsugaru	Aomori IMAX Theater	JAPAN	IMAX	1570	3D	1999
Taranto	Real Service IMAX Theater Taranto	ITALY	IMAX	1570	3D	1999
London SM	Science Museum	ENGLAND	IMAX	1570	3D	1/6/00
Buenos Aires	National Amusements Buenos Aires	ARGENTINA	Iwerks	870	3D	3/00
Nashville Reg	Regal IMAX Theater Nashville	USA	IMAX	1570	3D	4/00
Montreal Sho	Showmax Theatre Montreal	CANADA	Iwerks	1570	2D	4/00
Col. Springs Cmk	Cinemark IMAX Colorado Springs	USA	IMAX	1570	3D/SR	5/00
Nashville	Regal IMAX Theater Opry Mills	USA	IMAX	1570	3D	5/00
Pitea	Akva Pite Alvdal	SWEDEN	Mega	870	2D	5/00
Perth CP	Cinema Plus IMAX Theatre Perth	AUSTRALIA	IMAX	1570	3D	6/00
Fresno Edw	Edwards IMAX Theater Fresno	USA	IMAX	1570	3D	11/00
Memphis Muv	Muvico IMAX Theater Memphis	USA	IMAX	1570	3D	11/00
Belfast	Sheridan IMAX Theater Belfast	N. IRELAND	IMAX	1570	3D	11/00
Muttontown	Cradle of Aviation	USA	IMAX	1570	2D	12/00
Athens	Athens Iwerks Theater	GREECE	Iwerks	1570	2D	12/00
Eilat Epic	Epic IMAX Theater Eilat	ISRAEL	IMAX	1570	3D	2000
Manchester UCI	UCI IMAX Theater Manchester	ENGLAND	IMAX	1570	3D	2000
Bristol	Wildscreen at-Bristol	ENGLAND	IMAX	1570	3D	2000
Los Angeles Edw	Edwards IMAX Howard Hughes Center	USA	IMAX	1570	3D	2000
Bethlehem	Discovery Center of Science and Tech.	USA	Mega	870	2D	2000
San Diego NHM	San Diego Natural History Museum	USA	Iwerks	870	2D	2000
Toronto Zoo	Metropolitan Toronto Zoo	CANADA	unk	1570	2D	2000
Beirut	Solidere IMAX Theater Beirut	LEBANON	IMAX	1570	3D	2000
Johore	Phileoland IMAX Theater Johore	MALAYSIA	IMAX	1570	3D	2000
Amneville Gau	Gaumont IMAX Theater Amneville	FRANCE	IMAX	1570	3D	2000
Warsaw IT	I.T. IMAX Theater Warsaw	POLAND	IMAX	1570	3D	2000
Prague IT	I.T. IMAX Theater Prague	CZECH REP.	IMAX	1570	3D	2000
Budapest IT	I.T. IMAX Theater Budapest	HUNGARY	IMAX	1570	3D	2000
Tel Aviv Epic	Epic IMAX Theater Tel Aviv	ISRAEL	IMAX	1570	3D	2000
Los Angeles UC	Universal City IMAX Theater	USA	IMAX	1570	3D	2000
Tenerife IMAX	Exmax IMAX Theater Tenerife	SPAIN	IMAX	1570	3D	2000
Aachen NeUe	N.e.U.e. IMAX-Filmtheater Aachen	GERMANY	IMAX	1570	3D	2000
Milan	Medusa IMAX Theater Milan	ITALY	IMAX	1570	3D	2000
Rome Med	Medusa IMAX Theater Rome	ITALY	IMAX	1570	3D	2000
Hannover	Expo 2000 IMAX Theater Hannover	GERMANY	IMAX	1570	3D	2000
Calcutta	Calcutta	INDIA	unk	unk	2D	2000
Jerusalem Epic	Epic IMAX Theater Jerusalem	ISRAEL	IMAX	1570	3D	2000
Freiburg NeUe	N.e.U.e. IMAX-Filmtheater Freiburg	GERMANY	IMAX	1570	3D	2000
Taichung Kings	Kings Ent. IMAX Theater Taichung	TAIWAN	IMAX	1570	3D	2000
Shanghai	Shanghai IMAX Theater	CHINA	IMAX	1570	3D	2000
Mexico City Cmk	Cinemark IMAX Theater Mexico City	MEXICO	IMAX	1570	3D/SR	2000
Sao Paolo Cmk	Cinemark IMAX Theater Sao Paolo	BRAZIL	IMAX	1570	3D/SR	2000
Buenos Aires Cmk	Cinemark IMAX Theater Buenos Aires	ARGENTINA	IMAX	1570	3D/SR	2000
Long Beach	Long Beach IMAX Theater	USA	IMAX	1570	3D	2000
Leipzig NeUe	N.e.U.e. IMAX-Filmtheatre Leipzig	GERMANY	IMAX	1570	3D	2000
Marne la Vallee Gau	Gaumont IMAX Theater Marne La Vallee	FRANCE	IMAX	1570	3D	2000
Austin	Texas State History Museum	USA	IMAX	1570	2D	2000
Houston Edw	Edwards IMAX Theater Houston	USA	IMAX	1570	3D	2000
Monterey CA	Monterey IMAX Theater	USA	IMAX	1570	3D	2000
Oklahoma City Cmk	Cinemark IMAX Theater Oklahoma City	USA	IMAX	1570	3D/SR	2000
Istanbul	Transturk IMAX Theater Istanbul	TURKEY	IMAX	1570	3D	2000

Number of European Theaters to Double by 2001

by Julien Bollee

It took 12 years to open the first 20 LF theaters in Europe, 4 years to open the second 20, and should take less than one year to open the third 20. By the end of 2000, Europe will host a total of 61 LF theaters, 21 of which will open in 2000 alone. More than 20 others are already announced for 2001.

This frenetic growth proves that the European LF exhibition business is in good shape. In a recent issue of its *Eurofax* newsletter, **Euromax**, the association of European LF theaters, reported that attendance at member theaters topped 10 million in 1998, an increase of 20% over 1996.

The **Discovery IMAX Theater** in Berlin's Potsdamer Platz recently set a world record by selling one million tickets in only eight months. (The previous holder of this record, the IMAX theater at the **National Air and Space Museum** in Washington, DC, took about ten months after opening in July 1976 to reach the million mark.) Other European theaters, such as the **Port Vell IMAX Theater** in Barcelona and the **Forum der Technik** at the **Deutches Museum** in Munich, serve more than one million visitors a year. Paris' **La Géode** greets 800,000.

As Asia recovers from the recent economic recession, Europe has become the focus of attention of **Imax Ltd.** and its competitors. Imax's most recent multi-theater deal was struck with **United Cinemas International** (a joint venture of Paramount and Universal) for ten IMAX 3D systems in Europe and South America. (*See The Biz, MaxImage! June 1999).* The first theater built by UCI opened in Sapporo, Japan, in 1998, and the next will be in Manchester, England, next summer.

Other major European exhibitors have also gotten into the act. Germany's **N.e.U.e. Theaters** and France's **Gaumont** already have several theaters operating. As reported previously in *MaxImage!* the U.K.'s **Warner Village Cinemas** and UCI, Italy's **Medusa Film S.p.A.**, Israel-based **I.T. International**, and **Transturk** of Turkey have all announced plans to build LF theaters. (*See The Biz, May, April 1999, November 1998.*)

These new players will be bringing the first LF theaters to Italy, Turkey, Greece, Malta, Poland, the Czech Republic, and Hungary. Another novelty for Europe will be rapid growth of the 8/70 format, with eight new theaters opening by the end of 2000, bringing the European 8/70 total to twelve. Most will be supplied by **Iwerks Entertainment**, although **Megasystems** will make its first appearance on the continent in Pitea, Sweden. (*See The Biz, July 1999.*)

The European market mirrors, in an exaggerated fashion, the recent trends experienced in North America:

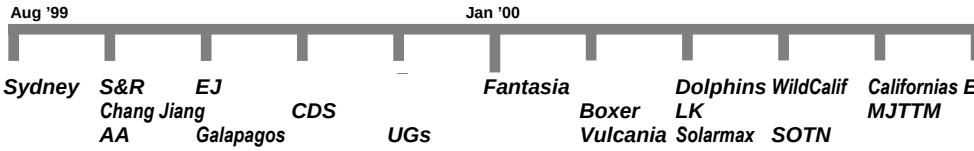
Commercial boom: Commercial theaters (excluding theme parks) equaled institutional theaters in Europe in 1996, and by 2000 70% of European LF theaters will be commercial, 30% in multiplexes. (Numbers of commercial should match non-commercial theaters in North America sometime in 2001 or 2002.)

3D: Virtually all new systems being installed are 3D. By 2000 about 63% of European theaters will be 3D. (In North America, the situation will be reversed: only about 38% of theaters will be 3D.)

Multi-theater cities: By 2000, London and Paris will have three theaters each and Berlin will have two. Rome and other cities may also have more than one in the next few years.

La Géode in Paris opened in 1985.

This article is based on a report in the Directory of Giant Screen Theaters, *to be published this month by Giant Screen Consulting, a new division of Paris-based M101 Productions. The Directory includes comprehensive listings of 8/70, 10/70, and 15/70 theaters, analysis of the latest trends, and much more. For more information, e-mail giantsc@aol.com, call +1-530-239-3338 or fax +1-530-239-3342.*



* New listing
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Siegfried and Roy: The Magic Box
L-Squared Entertainment; distributor: Imax; director: Brett Leonard; script: Leonard, Lyn Vaus; composer: Alan Silvestri; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut. Narrator: Anthony Hopkins. 3D. Release: September 1999.
– World premiere: Sept. 22, 1999, Sony Lincoln Square, New York, NY.

Chang Jiang: The Great River of China
Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; cinematographer: Takashi Yoshimura; writer: Yasushi Sagkaguchi; producer: Keiko Machida; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China). Release: September 1999.
– Shooting wrapped in October 1998.
– Editing is under way.

Alien Adventure (aka *Adventure Planet*)
nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; lead animator: Jos Classen; producer: Charlotte Huggins. 3D. Release: fall 1999.
– Animation was completed in May.

Epic Journeys: The Great Migrations
Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: October 1999.
– Principal photography wrapped in March.
– **Picture will be locked in mid-August.**
– **Sound editing continues.**
– **World premiere: Oct. 13, 1999, Houston Museum of Natural Science.**

Galapagos
Mandalay Media Arts; distributor: Imax; directors: Al Giddings, David Clark; script: Barry Clark; editor: James Lahti; composer: Mark Isham; producers: Giddings, David Clark; executive producers: Andrew Gellis, Laurence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark. ***Narrator: Kenneth Branagh.*** *3D. Release: October 1999.*
– **Picture is locked.**
– **Neg cutting and sound design are under way.**
– **Narration will be recorded in L.A. this month.**
– **Final mix at DAVE in Toronto at the end of August.**
–World premiere: Oct. 23, 1999, National Museum of Natural History, Washington, DC.

Cirque du Soleil's Journey of Man
Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; cinematographers: John Hora, Reed Smoot; script: Peter Wagg, Steve Roberts; producers: Andre Picard, Wagg; co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. 3D. Release: North America: April 28, 2000; elsewhere: tba.
– Principal photography is complete.
– Editing and other post work continues.
– **World premiere: Sony IMAX Theater Berlin, November 1999**.

Ultimate G's: Flying to the Extreme
Sky High Entertainment Productions; distributor: North America: Sky High Entertainment, Europe: First E Production, Asia: Sky East; directors: Jean Bergeron (aerial), Sylvain Archambault (ground); cinematographer (aerial): Mehran Salamati; cinematographer (ground): Reed Smoot; writer: Jean Bergeron; line producer: Jacques Langlois; executive producer: Carl Samson. 3D. Release: late 1999.
– May: Filmed the Air Combat Canada aerobatics team in 8/70 3D over the Grand Canyon and at other locations in Arizona and Utah.
– **August: Shooting ground footage in 8/70 3D in Montreal**.

Fantasia 2000
Walt Disney Pictures; distributor: Buena Vista Pictures Distribution; Supervising director: Hendel Butoy; segment directors: Butoy, Francis Glebas, Eric Goldberg, Gaetan and Paul Brizzi, Pixote Hunt; producer: Don Ernst; executive producer: Roy E. Disney. 90 min. Release: Jan. 1, 2000.
– Animation has been in progress for 12 years.

The Boxer
TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: early 2000.
– Computer animation continues at TFX Animation in Montreal.

Vulcania
Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Filmed in 8/70, 20 min. Release: early 2000.
– 80% of filming is complete. Waiting for a cooperative volcano.

Dolphins (wt)
MacGillivray Freeman Films/National Wildlife Federation; distributor: MFF; director/ cinematographer: Greg MacGillivray; editor: Steve Judson; script: Tim Cahill, Steve Judson; producer: Alec Lorimore; executive producer: Chris Palmer. Release: March 2000.
– Principal photography wrapped in March.
– Editing continues in Laguna Beach.

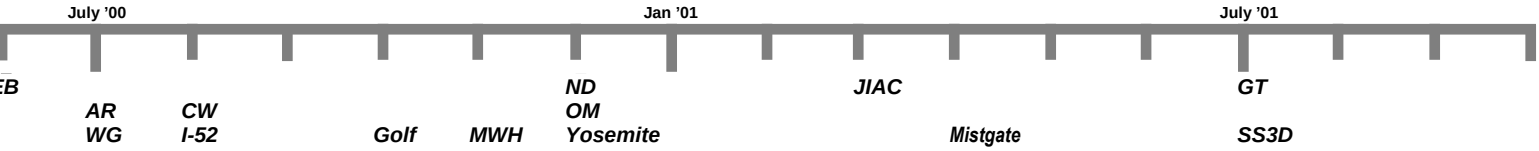
The Lost Kingdom
Westmorland Films, Ltd.; distributor: tba; director, producer, writer: Brendan Quayle; cinematographers: Lee Parker, Howard Smith; ***editor: Colin Green;*** *line producer: Elizabeth Andrew;* ***associate producer: James Graham;*** *executive producer: John Dunning. Release: March 2000.*
– Shot 8/70 in northern England in January and February.
– **15/70 reshoots, originally set for June or July, will be done in August.**
– Editing continues.

Solarmax
JAVA Films Pty. Ltd.; distributor: Museum of Science and Industry, Chicago; director: John Weiley. Release: March 2000.
– May – June: Shot in Ireland, Poland, Canary Islands, Norway, and at Machu Picchu, Peru, on the solstice.
– August: Shooting in Italy, Greece, and Sicily, and filming solar eclipse in Esfahan, Iran, and Munich.

Symbol of the North (wt)
Motion International Large Format; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.
– June: Filmed in Northern Quebec and Labrador.
– September: Filming Saami people in Lapland, above the Arctic Circle.

Wild California
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; camera operators: Brad Ohlund, MacGillivray, Jack Tankard, B.J. Worth; writers: Mark Krenzien, Sandra Tsing Loh; producers: MacGillivray, Alec Lorimore, Mark

Kurt Mrkwicka is directing Majestic White Horses.



Krenzien; executive producer: K2 Communications. Release: April 2000 (California), June 2000 (world).
– Principal photography is complete.
– Editing continues in Laguna Beach.

The Californias (wt)
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; cinematographers: James Neihouse (topside), Bob Cranston (underwater); co-executive producer: Don Steele; executive producer: Michael W. Hager. Release: May 2000.
– June: Filmed sharks, terns, and gulls on and near Isla Raza in Sea of Cortes.
– July: Filmed underwater near Loreto, Mexico.

Michael Jordan To The Max
Giant Screen Sports/James D. Stern Productions/ NBA Entertainment; distributor: Giant Screen Sports; directors: Jim Stern, Don Kempf; DOP: James Neihouse; cinematographers: Rodney Taylor, Dave Kessler; producers: Don Kempf, Steve Kempf, Stern. Release: May 2000.
– June: Filmed at Jordan's boyhood home and high school in North Carolina.
– July: Filmed kids' basketball camp in Chicago.
– August: Filming Jordan at the United Center in Chicago.
– September: Shooting at an adult fantasy camp in Nevada.
– Editing continues in New York.
– World Premiere in Chicago, May 5, 2000, theater(s) to be determined.

The Enchanted Billabong
ImagineIf; distributor: tba; director/producer: David Waddington; writer: Michael Wagner; co-producer: Susan Richard. 3D. Release: June 2000.
– 60% of 3D CGI work is done.

American Road
Ideal Entertainment; distributor: Imax; director: Peter Shapiro; co-directors: Martyn Atkins, Don Was; cinematographer: Reed Smoot; co-producer: Smoot; line producer: Tony Brown; music producer: Was; producer: Jon Shapiro. Release: summer 2000.
–Late summer – spring 2000: Filming throughout the USA.

The World's Game
Giant Screen Sports/Shue Media, in association with ISL; distributor: Giant Screen Sports; director: Jonathan Hock; DOPs: James Neihouse, Dave Kessler; cinematographers: Dominique Gentil, Gary Jones, Henri Fiks; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: summer 2000.
– June: Filmed U.S. Women's National team practicing in New Jersey.
– July: Filmed Women's World Cup finals in Los Angeles **and kids' soccer tournament in Minnesota.**
– Fall: Filming in Italy, England.
– Future locations include Brazil and Japan.

CyberWorld (wt)
Wire Frame Films, Ltd.; distributor: Imax; producers: Steve Hoban, Hugh Murray; writers: Murray, Charlie Rubin. 3D. Release: 2000.
– Roughly 65% of material to be repurposed to 15/70 has been animated.
– 25% of all footage has been rendered and recorded to 15/70.
– **Storyboarding for 10 minutes of original animation has begun. Some of this will be animated by Spin Productions in Toronto, and some on Imax's SANDDE system in Montreal.**

I-52: Operation Rising Sun
Cape Verde Explorations; distributor: tba; directors: Kieth Merrill, Jeff Simon; executive producers: Paul Tidwell, Guy Zajonc. Release: 2000.
– Hope to return to Atlantic wreck site of WWII Japanese sub for additional filming and salvage operations later this year.

Golf (wt)
JQH Film Entertainment; distributor: MacGillivray Freeman Films; director, writer: Bruce Neibaur; cinematographer: Reed Smoot; producer: World Golf Village; executive producer: Ruffin Beckwith. Release: fall 2000.
– Shooting is expected to restart in the fall in Scotland and the U.S.

The Majestic White Horses (wt)
MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; cinematographers: Dominique Gentil, Walter Kindler, Jack Tankard (2nd unit); assistant director: Karin Macher. Release: late 2000.
–**Spring – summer 2000: Filming at the Spanish Riding School in Vienna, Austria, and in Morocco, Spain, and Slovenia.**

Natural Disasters *
Graphic Films, Inc.; distributor: tba; director: George Casey; producer: Paul Novros. Release: late 2000.
– Have filmed various earthquakes and volcanoes for the last decade.
– May – June: Filmed tornadoes in U.S. Midwest.
– Will return to film more tornadoes next summer, and will capture other disasters as they occur.

Ocean Men
H5B5 Media AG; distributor: tba; director, cinematographer: Bob Talbot; producer: Almut Saygin; executive producers: Hendrik Hey, Jan Herrmann. Release: late 2000.
– May – June: Filmed freediving world champion Pipin Ferreras in the Bahamas.
– July: Filmed freediving champion Umberto Pelizzari in Sardinia.
– Future locations: Japan, Antarctic, Miami.

Yosemite
Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.
– 20% of principal photography has been shot over the last two and a half years.

Journey Into Amazing Caves (wt)
MacGillivray Freeman Films; distributor: MFF; director/editor: Steve Judson; script: Jack Stephens; producers: Greg MacGillivray, Alec Lorimore. Release: March 2001.
– August: Filming in underwater caves in Yucatan, Mexico.

Mistgate (wt)
Dunbartonshire Enterprise/Principal Large Format; distributor: tba; director: Mike Slee; cinematographer: Rodney Taylor; writer: Chris Dolan; composer: John Lunn; editor: Kant Pan; producers: Phil Streather, Alexandra Ferguson; executive producers: Sallyann Ferguson, Peter Broughan, Peter Gallagher. Cast: Kirsty Mitchell, Stuart Sinclair-Blyth, Paul Blair, Fiona Bell, Harley Loudon, Liane Dickie. Release: spring 2001.
– June – July: Filmed on location at Loch Lomond and the nearby Trossachs.
– August: Aerials of the Scottish highlands and islands.
– **Post production will begin in London in September, and should be finished by November.**

Gulliver's Travels *
Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs; production designer: Brent Boates; script: Ian Pearson. 3D. Release: Summer 2001.
– Modeling has begun.
– Animation will begin this fall.

Space Station 3D
Imax Space Ltd.; distributor: Imax; cinematographer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: 2001.
– 30-perf 3D cabin camera and associated equipment will be taken to Space Station on two Shuttle flights this year and will remain on orbit for two years.
– Filming on Space Station will begin n spring 2000.

Summaries of new films on page 8.

Bookings: August 1999 by film

722 bookings of 88 films in 230 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule.

Film	Theater	Open	Close	Status
AEK	Apple Valley	6/12/98	3/29/00	A
	Atlanta FMNH	6/9/99	9/5/99	A
	Auckland	7/28/99	12/31/99	
	Bochum NeUe	2/11/99	2/8/00	
	Cape Town	11/15/98		B
	Cincinnati	2/12/99	2/12/00	
	Fort Worth	4/16/99	11/4/99	
	Hague	4/12/99	10/11/99	B
	Indianapolis WR	6/25/99	11/24/99	A
	Kansas City Zoo	7/10/99	5/14/00	B
	Louisville	6/6/99	10/15/99	B
	Munich	5/1/99	2/1/00	
	Nyack	5/99	11/99	
	Omaha	7/1/98	3/31/00	
	Ontario Edw	1/31/99	6/30/00	
	Osaka Sun	4/1/99	9/30/99	
	Perth Omni	3/1/99	12/31/99	
	Portland	2/5/99	6/30/00	B
	Quebec	6/1/99	5/31/01	
	Regina	12/15/98	10/1/99	
	Rotterdam	4/29/99	10/28/99	
	Saint Augustine	4/15/99	10/99	
	Scottsdale	10/8/98	11/26/99	A
	Speyer Dome	2/18/99	8/17/99	A
	Speyer Dome	8/18/99	2/17/00	B
	Tempe	10/8/98	11/26/99	B
	Vienna	7/2/99	9/30/99	E
	Wash NMNH	5/12/99	12/31/00	A
	Winnipeg	7/1/98	11/26/99	
Africa	Aichi	4/1/98	9/30/99	
	Atlanta FMNH	6/99	9/2/99	E
	Baltimore			S
	Beijing	8/25/97	8/31/99	A
	Ontario Mills	5/31/99	6/00	S
	Oslo	5/99	4/00	
	Reno FP	1/1/98		S
	Speyer Imax	9/16/95		B
	Sudbury		9/6/99	S
	Syracuse	6/26/99	2/29/00	S
	Tampa MOSI	12/19/97	9/30/00	S
	Tianjin	1/1/98	12/31/00	
	Tokyo IMAX	4/18/98		B
Alamo	San Antonio	1/88	12/99	A
Alaska	Anchorage	5/24/99	9/6/99	A
	Boston MOS	6/25/99	9/30/99	B
	Branson	5/1/99	4/1/00	A
	Cape Town	3/19/99	9/18/00	
	Cleveland	3/15/99	10/15/99	A
	Denver	6/11/99	10/7/99	A
	Fort Lauderdale	7/2/99	6/6/00	A
	Gatlinburg	7/1/99	12/31/99	A
	Houston MNS	6/4/99	10/14/99	B
	Hull	7/1/99	2/28/00	A
	Kyoto	3/21/98	2/28/02	
	Milwaukee	3/6/99	10/1/99	A
	Mobile	5/21/99	1/15/00	
	Munich	4/99	8/99	
	Reno FP	6/22/99	1/4/00	A
	Saint Louis SC	5/4/99	9/6/99	
	Saint Paul	6/18/99	10/17/99	
	San Antonio	5/1/99	9/21/99	
	San Diego RHF			S
	Seattle Omni	5/13/98		B
	Stockholm	3/12/99		B
	Taipei MCRC	2/1/99	1/31/00	
	Tampa MOSI	3/17/99	9/30/00	B
	Vancouver CN	6/4/99		B
	Vantaa	9/1/98	8/31/99	A
	Xalapa	3/1/99	10/31/99	A
	Yellowstone	6/27/99	10/1/99	B
	Yunelin Hsien 1	2/1/99	1/31/00	
Amazon	Baltimore	5/21/99	6/30/00	S
	Barcelona	11/18/98	11/18/99	
	Berlin Disc	5/1/99	11/30/99	
	Chicago MSI	5/7/99	1/15/00	A
	Dallas SP	3/13/99	12/31/99	A
	New York AMNH	11/2/98	10/99	B
	Seattle Omni	5/13/99		A
	Stockholm	3/12/99	9/23/99	B
	Toronto OP	5/1/99	4/30/00	
Antarc	Cocoa	2/1/99	1/31/00	
	Duluth	6/11/99	10/1/99	B
	Hastings			S
	Ontario Mills	7/23/99	9/30/99	A
	Perth Omni	2/92		S
	Vienna	7/2/99	9/30/99	B
ATSOT	Adelaide	3/19/99		
	Barcelona	5/29/97		
	Bochum NeUe	12/97		
	Dusseldorf NeUe	10/15/98		
	Frankfurt NeUe	4/1/99	1/1/00	
	Lincolnshire	7/26/99		
	Madrid	10/27/98		
	Montpellier Gau	11/11/98		
	Munich	3/11/98		B
	New York Sony			B
	Sinsheim	9/19/97		B
Beavers	Baltimore			S
	Berlin Disc	10/2/98	10/31/99	B
	Ontario Mills	3/26/99	9/30/99	
	Syracuse	6/27/99	6/30/02	S
BP	Baltimore		6/30/00	S
	Berlin Disc	10/2/98	10/1/99	A
	Bochum NeUe	12/18/97	3/1/01	
	Brussels	9/30/98	8/31/99	S
	Copenhagen	4/5/94	8/22/99	B
	Dublin IRL	10/2/98	3/31/00	
	Honolulu DCI	1/1/97	12/31/99	
	Houston SCH	7/30/94	5/31/00	
	London ONT	7/1/98		S
	Lucerne	3/1/99	2/29/00	
	Oslo	5/1/99	7/31/00	
	Stockholm	3/12/99		B
	Valencia Spn	4/17/99	4/16/01	
Closed	Honolulu DCI	7/1/99	10/1/99	
	Matsuyama	9/97	12/31/99	
	Seville	1/99	7/00	
CV	Baltimore	4/19/98	6/30/00	S
	Calgary EC	3/21/97	12/31/99	
	Copenhagen	9/2/98		B
	Dayton	9/1/97	9/7/99	S
	Hong Kong	2/10/98		S
	Kuruma	3/2/99	8/31/99	A
	London ONT	4/98	12/31/99	S
	Perth Omni	1/1/97	12/31/99	B
	Speyer Dome	7/2/98	10/31/99	A
	Taipei AM	2/4/97	2/4/00	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/7/97	11/7/00	S
	Wash NASM	8/8/96		A
DIA	Brussels	5/20/98	8/31/99	B
	Duluth	6/6/98	12/31/99	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson	10/7/85	6/17/00	S
	KSC 1	7/21/85		A
	Montpellier Gau	1/20/99	1/19/00	
	Pensacola	3/6/99	9/6/99	B
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97	8/31/99	S
	Valencia Spn	4/17/98	4/16/00	
DIS	Calgary EC	1/1/98	12/31/99	
	Columbus Mar	4/23/99	8/31/99	S
	Hastings			S
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	London BFI	6/11/99		
	London ONT	5/1/99		S
	Lucerne	4/25/97	12/31/99	
	Ontario Mills	7/23/99	9/30/99	B
	Pensacola	8/1/99	1/31/00	
	Perth Omni	2/95		S
	Portland	5/28/99	9/6/99	
	Tampa MOSI	12/1/95		S
	Vancouver CN	10/7/97	12/31/99	
Discov	Shima	4/10/98	3/31/01	A
Dolphins	Tampa MOSI	3/17/99	9/30/00	A
E3D	Adelaide	5/20/99	5/00	A
	Berlin Disc	2/26/99	12/31/99	A
	Bochum NeUe	7/2/99	12/31/99	A
	Brisbane	5/20/99	5/00	A
	Chicago NP	3/31/99	3/31/00	A
	Columbus Mar	6/4/99	8/31/99	B
	Dusseldorf NeUe	3/25/99	3/25/00	A
	Edmonton FP	5/14/99	12/99	A
	Galveston	5/99	12/99	A
	Halifax	5/19/99	12/99	A
	Indianapolis WR	5/28/99	11/4/99	A
	Langley FP	5/19/99	12/99	A
	Lincolnshire	3/31/99	3/31/00	A
	Los Angeles CSC	2/26/99		A
	Melbourne	5/20/99	5/00	A
	Mississauga FP	7/1/99	12/31/99	A
	Montreal FP	6/17/99	12/31/99	A
	New York Sony	3/31/99	3/31/00	A
	Osaka Sun	7/1/99	12/31/99	A
	Quebec	6/22/99	10/25/99	A
	Richmond FP	5/19/99	12/99	A
	Singapore DC	6/99	12/99	
	Sydney	5/20/99	5/00	A
	Tokyo IMAX	7/1/99	12/31/99	A
	Toronto FP	5/19/99	12/99	A
	Vaughan FP	5/19/99	12/99	A
EMSH	Castle Rock	5/1/99	10/31/99	A
	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Addison Mar	7/2/99	12/31/99	S
	Adelaide	5/8/98	12/31/00	
	Albuquerque	8/99	2/00	A
	Atlanta FMNH		9/5/99	E
	Baltimore	10/1/98	6/30/00	E
	Bangkok	6/15/99	11/15/99	
	Boise Edw	4/30/99	8/30/99	
	Boston MOS	5/14/99	9/30/99	B
	Bradford	4/1/99	9/30/99	
	Branson	5/1/98	12/31/99	B
	Brossard	6/25/99	12/31/99	B
	Buffalo Reg	6/6/99	12/31/99	
	Cape Town	7/13/98		B
	Cathedral City	4/1/99		A
	Copenhagen	3/28/98	11/15/99	B
	Dayton	6/15/99	9/6/99	
	Denver	6/11/99	2/10/00	E
	Detroit	5/15/98	8/31/99	
	Dusseldorf NeUe	10/5/98	8/4/99	
	Frankfurt NeUe	4/1/99	9/30/99	
	Hampton	7/16/99	9/6/99	E
	Hong Kong	4/28/99	10/11/99	A
	Hull	3/15/99	9/6/99	B
	Hutchinson	10/1/98	3/11/01	B
	Laie	5/17/99		A
	Los Angeles CSC	2/26/99		B
	Melbourne	5/98	12/11/00	
	Memphis Pink	5/1/99	10/1/99	A
	Mexico City Pap	3/6/99	11/5/99	B
	Montreal FP	6/18/99	12/31/99	
	New York AMNH	6/12/99	10/5/00	A
	Norwalk	1/1/99	10/21/99	B
	Omaha	2/15/99		
	Paris Geo	3/11/99	10/10/99	
	Philadelphia			S
	Poitiers Omni	2/1/99	11/30/99	
	Regina	6/15/98		
	Richmond VA	5/24/99	12/3/99	B
	Rochester MSC	3/5/99	10/1/99	A
	Sacramento	7/8/99	9/30/99	B
	San Diego RHF	7/3/98	8/31/99	B
	San Francisco	6/16/99	8/15/99	
	San Jose	4/30/99		B
	San Simeon	6/26/99	12/15/99	
	Sedona	7/1/98	9/15/99	B
	Seoul	7/24/99	1/23/00	
	Seville			
	Shreveport	7/99	3/00	
	Speyer Imax	4/3/98		A
	Stockholm	3/12/99		B
	Sydney	3/15/98	12/31/00	
	Syracuse	6/26/99	11/5/99	B
	Tampa MOSI	11/20/98	9/30/99	B
	Tijuana	6/5/99	1/4/00	
	Toronto OSC	5/7/99		B

Film	Theater	Open	Close	Status
	Vancouver SW	1/5/99		B
Extreme	Addison Mar	7/2/99	9/2/99	B
	Adelaide	3/25/99	9/30/99	
	Barcelona	5/12/99	5/00	
	Brisbane	3/25/99	9/30/99	
	Calgary EC	3/31/99		
	Chicago NP	6/4/99		
	Columbus Mar	6/18/99	8/31/99	A
	Copenhagen	8/23/99		A
	Dusseldorf NeUe	6/11/99	6/00	
	Edmonton FP	6/11/99		
	Hague	4/27/99	10/99	A
	Irvine Edw	6/4/99	12/31/99	
	Lucerne	5/2/99	5/00	
	Melbourne	3/25/99	9/30/99	
	Miami	6/99		
	Montpellier Gau	5/5/99	5/00	
	Montreal VP	4/16/99	9/6/99	A
	Munich	4/12/99	10/30/99	
	Myrtle Beach	7/1/99	3/31/00	
	New York Sony	6/4/99	2/4/00	
	Ontario Edw	6/4/99	12/31/99	
	Oslo	3/12/99	3/12/00	
	Paris Def	5/5/99	5/00	
	Perth Omni	7/1/99		
	Portland	7/99		
	Portland	7/23/99	1/23/00	
	Richmond FP	4/9/99		
	Rotterdam	4/27/99		A
	Sandusky	5/8/99	10/10/99	A
	Santa Clara	5/1/99	11/30/99	A
	Shakopee	5/8/99	9/26/99	A
	Speyer Imax	4/2/99	4/30/00	A
	Stockholm	3/12/99		B
	Sydney	3/25/99	9/30/99	
	Tempe	6/99		
	Toronto FP	6/11/99		
	Valencia Spn	7/99		
	Vancouver CN	4/9/99		A
	Vienna	7/2/99	9/30/99	A
	Winnipeg	6/18/99		
FEOC	Toronto OP	7/7/99		
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach		6/15/00	S
FOK	Brussels	7/1/99	9/15/99	
	Hastings			S
	London ONT	6/1/97		S
FP	Aguascalientes	10/12/98	10/12/99	
	Rio	10/31/98	10/31/99	
FTM	Lucerne	10/2/98	12/31/99	
GAW	Saint Louis Arch	3/3/97	5/28/00	A
GBR	Lubbock	2/5/99	10/5/99	B
GC	Atlanta FMNH	6/10/99	9/2/99	E
	Birmingham	7/3/99	9/17/99	A
	Branson	4/15/99	8/15/00	B
	Cape Town	7/13/98		S
	Grand Canyon	3/1/99	10/31/99	A
	Oslo	5/98	8/1/99	
	Perth Omni	7/3/99	9/30/99	
	Rio	10/31/98	10/31/99	
	Speyer Imax	5/19/95		B
GF	Sudbury	6/19/99	9/30/99	A
GP	Atlanta FMNH	6/99	9/5/99	E
	Bradford	5/1/99	10/31/99	
	Copenhagen	9/1/98	11/15/99	B
	Hong Kong	4/1/99		S
	Kansas City Zoo	5/15/99	9/15/99	B
	Memphis Pink	5/1/99	10/1/99	B
	Orlando SC	8/1/99	10/31/99	B
	Pittsburgh	5/15/99		S
	Regina	3/99	9/99	A
	Taichung	1/1/99	12/31/99	A
HC	Houston SCH	6/30/94	5/31/00	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	A
	Sinsheim	5/15/98		A
Heart	Dollywood	4/10/94		A
HH	Taichung	10/17/97	12/31/99	
IA	Madrid	10/22/98	12/31/99	
	Puebla	10/98	9/30/99	
	Regina			S
Imagine	Bochum NeUe	10/16/98	12/31/99	
	Virginia Beach	4/1/98	4/30/01	
IOTS	Boston MOS	6/25/99	9/30/99	B
	Brossard	5/28/99	10/99	A
	Jersey City	4/23/99	10/21/99	A
	Los Angeles CSC	6/25/99	12/31/99	A
	Myrtle Beach	5/1/99	12/31/99	
	Norwalk	6/18/99	10/21/99	A
	San Diego RHF	5/14/99	8/31/99	A
	Vancouver CN	6/4/99	12/31/99	
	Winnipeg	7/16/99		
ITD	Apple Valley	3/29/97	3/29/02	A
	Bangkok	3/1/99	2/28/00	
	Barcelona	2/22/96	12/31/99	
	Chattanooga	4/1/97	5/3/01	B
	Chicago NP	1/1/99	12/31/99	S
	Dublin IRL	6/24/99	12/23/99	
	Fort Lauderdale	6/4/97	11/30/99	B
	Irvine Edw	1/1/98	12/31/01	S
	Las Vegas Lux	1/1/99	12/31/99	S
	London BFI	6/11/99		
	London ONT	11/30/98		S
	Madrid	5/5/99	6/24/00	
	Miami	4/99	10/99	
	Munich	1/7/99	1/6/00	
	New York Sony	5/95	12/99	S
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/00	
	Ontario Edw	11/26/97	12/31/01	
	San Francisco	6/16/99	6/16/00	
	Seattle PSC 2	3/1/99	10/19/99	
	Sinsheim	5/15/98	5/20/01	B
	Tempe	10/1/98	12/31/99	S
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Barcelona	11/1/98	10/31/99	
	Hampton	1/8/99	6/30/00	
	Indianapolis WR	8/7/97	8/15/01	
	KSC 2	10/12/96		A
	Las Vegas Lux			S
	London ONT	6/4/99	12/31/99	A
	London Troc	6/20/98	10/31/99	
	New York Sony	1/1/99	12/31/99	S
	Ontario Edw	7/1/98	12/31/01	
	Osaka Sci	5/28/99	11/30/99	
	Sinsheim	10/26/96	5/20/01	B
LB	Bochum NeUe	10/16/98	12/31/99	
	Chattanooga	5/3/96	5/3/01	
	Sinsheim	6/98	5/20/01	S
	Virginia Beach	6/96	4/01	B
LS	Baltimore	7/99		S
	Berlin Disc	10/2/98	8/31/99	B
	Bogota	5/28/99	1/27/00	
	Bournemouth	8/4/99	11/26/99	
	Cape Town	11/12/98		A
	Columbus Mar	3/12/99	8/31/99	B
	Copenhagen	6/1/96	8/22/99	B
	Dublin IRL	6/6/98	10/22/99	B
	Hastings	6/8/99	9/6/99	E
	Hutchinson		9/15/99	S
	Katoomba	8/26/99	8/25/00	
	Las Palmas	6/24/99	6/23/00	
	Norfolk	6/1/94		A
	Ontario Mills	5/28/99	9/6/99	B
	Oslo	11/1/98	10/31/99	
	Perth Omni	6/95		S
	Reno FP			S
	San Jose	4/30/99		A
	Sioux Falls	6/1/99	9/30/99	A
	Speyer Dome	11/19/97		B
	Stockholm	3/12/99	9/23/99	B
	Syracuse	6/26/99	3/4/00	B
	Tampa MOSI	5/28/99	9/30/00	B
MG	Atlanta FMNH			S
	London ONT	9/16/97		S
MOE	Adelaide	2/1/99	2/1/00	
	Aguascalientes	11/98	11/99	
	Albuquerque	3/22/99	9/22/99	A
	Baltimore	5/20/99	6/30/01	A
	Barcelona	4/26/99	5/25/00	
	Bochum NeUe	3/25/99	12/25/99	
	Brussels	12/31/98	12/31/99	
	Charlotte	5/29/99	11/24/99	A
	Cincinnati	6/12/99	10/15/99	A
	Cleveland	1/1/99	12/31/99	
	Copenhagen	6/26/99		A
	Dallas SP	3/13/99	12/31/99	B
	Denver	6/11/99	2/10/00	A
	Hampton	3/26/99	9/26/99	B
	Houston MNS	6/4/99	10/14/99	A
	Ichikawa	4/1/99	8/1/99	
	Jersey City	4/23/99	10/21/99	B
	Kagoshima	4/1/99	10/7/99	
	Kuala Lumpur NP	5/15/99	5/16/00	
	Las Vegas Lux	2/11/99	12/31/99	B
	Leon Exp	6/1/99	12/1/99	
	Louisville	6/6/99	10/15/99	A
	Melbourne	2/1/99	2/1/00	
	Montreal VP	4/13/99	9/6/99	A
	Myrtle Beach	1/1/99	12/31/99	
	Niagara	5/7/99	10/31/99	B
	Omaha	3/27/99	9/27/99	
	Paris Geo	11/18/98	5/18/00	
	Perth Omni	5/1/99	9/30/99	
	Philadelphia	1/2/99	9/13/99	A
	Pittsburgh	5/14/99	10/14/99	A
	Poitiers Imax	2/5/99	2/5/00	A
	Richmond FP	12/18/98	8/18/99	
	Richmond VA	5/22/99	12/3/99	A
	San Antonio	8/27/99	12/27/99	
	San Diego RHF	5/14/99	8/31/01	S
	Seattle PSC 2	3/99	12/99	
	Singapore SC	5/1/99		A
	Sydney	2/1/99	2/1/00	
	Taichung	7/1/99	6/30/00	A
	Taipei AM	2/99	2/00	
	Toronto OP	1/99	12/99	
	Victoria	5/11/99	12/99	A
	Wash NMNH	5/99	12/99	
	Yunelin Hsien 1	1/1/99	12/31/99	
MOF	Chicago MSI	5/7/99	10/15/99	B
	Coomera	1/1/99	12/31/99	A
	Dayton	6/1/99	1/3/00	
	Little Rock	6/15/99	12/15/99	
	Pensacola	11/8/96		A
	Victoria	10/1/98	8/30/99	B
MOTM	Frankfurt NeUe	1/4/99	1/4/00	B
MTA	Chicago NP	1/1/99	1/1/00	S
	Fort Lauderdale	7/2/99		
	Indianapolis WR	4/99	9/99	
	Lubbock	7/2/99	12/2/99	B
MTM	Branson	3/1/98	4/30/00	B
	Cathedral City	4/1/99		B
	Copenhagen	10/23/97	12/31/99	
	Dallas SP	9/25/98	9/24/99	B
	Edmonton SSC	1/9/98	6/30/00	
	Hampton	9/10/98	6/30/00	S
	Houston SCH	6/28/97	12/31/01	
	Huntsville	6/3/98	5/1/00	
	Hutchinson		12/31/00	S
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/99	6/30/00	A
	Mobile	1/8/99	11/15/99	
	Norwalk	1/1/99	10/21/99	E
	Sacramento	7/8/99	10/17/99	
	Syracuse	6/26/99	11/5/99	A
	Wash NASM	5/21/97		B
Niagara	Niagara	7/1/86		A
	Perth Omni	7/3/99	9/30/99	
	Rio	8/1/98	10/31/99	
OG	Calgary SC	2/11/99	10/31/99	A
	Little Rock	3/26/99	9/99	
	Murrieta	3/4/99	9/99	
	Nagano Hot	2/11/99	8/31/99	
	Paris Def	5/99	11/99	
	Saint Augustine	4/25/99	10/14/99	
OMATS	London BFI	6/18/99	12/31/99	
	Melbourne	8/2/99		
	Sydney	7/19/99		
	Tokyo IMAX	7/3/99	9/30/99	B
Ozarks	Branson	1/1/93	12/31/00	A
PO	Laie	12/31/91		A
RFTS	Tokorozawa	4/1/97	3/31/00	A
ROF	Baltimore			S
	Norfolk	12/26/98		B
	Ontario Mills	5/28/99	9/30/99	B
	Perth Omni	10/91		S
	Speyer Dome	8/1/97		B
	Tampa MOSI	3/27/98	9/30/99	S
RSATM	Bochum NeUe	6/15/98	6/14/00	E
	Columbus Mar	7/2/99	10/28/99	E
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Oslo	7/4/98	7/3/00	E
SC	Baltimore			S
	Boston MOS			S
	Hastings	6/8/99	9/20/99	B
	Pittsburgh			S
SE	Baltimore	3/1/97		S
	Brussels	7/1/99	9/15/99	
	Lincolnshire	4/23/99	8/23/99	
	Nagashima	9/1/98	8/31/00	
	Orlando Muv		11/30/99	
	Paris Geo	5/18/98	11/30/99	S
	Pittsburgh			S
	Sapporo UCI	3/1/99	8/31/99	
	Tampa MOSI	12/1/98	9/30/00	S
	Toronto OSC	3/6/98	3/31/02	S
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	3/1/99	10/31/99	A
SFTGS	London ONT	8/6/99		A
ShinSymp	Nagano Hot	10/96	12/00	A
SI	Aguascalientes	3/1/99	10/31/99	
	London ONT	12/97		S
SileSky	Lucerne	10/19/98	12/31/99	S
SOA	Dallas AA	2/26/99		
SOLOE	Calgary EC	3/16/95	12/31/99	
	Houston MNS	7/1/98	6/30/00	
	Lucerne	3/1/99	12/31/99	A
Speed	Calgary SC	6/1/96		S
	Calgary SC	1/1/98		B
	Syracuse	2/28/98		S
	Valencia Spn	4/21/98	6/30/00	
SupeSpee	Baltimore	5/22/98		S
	Brussels	9/30/98		B
	Dallas SP	5/22/98		B
	Indianapolis WR	4/16/99	12/31/01	
	Leon Ram	7/23/99	7/22/00	
	London ONT	12/1/98		S
	Milwaukee	5/15/99	12/3/99	A
	Morelia Ram	7/23/99	7/23/00	

Film	Theater	Open	Close	Status
	Oslo	7/1/99	10/1/99	
	San Diego RHF	3/1/99	2/28/01	S
	Speyer Imax	4/2/98		E
	Syracuse	9/1/97	6/30/02	S
	Tampico Ram	7/23/99	7/22/00	
	Vancouver SW	8/16/99	9/6/99	B
	Vienna	7/2/99	9/30/99	B
Sydney	Sydney	8/19/99		
T40	Branson	5/28/99	9/30/00	S
	Las Vegas Lux			S
	Lucerne	10/9/98	10/1/99	A
	Vancouver CN	6/1/97	12/31/99	B
T90	Cathedral City	5/27/99		E
	Hampton	9/10/98	9/7/99	S
	Norwalk	11/20/98	12/31/99	S
Taiwan	Taichung	1/1/92		B
TBAA	Chicago MSI	2/1/96	2/00	S
	Corsicana	6/1/99	9/30/99	A
	Phoenix	6/1/99	8/31/99	B
	Rio	10/31/98	10/31/99	
	Taejon MST	12/31/98	12/31/00	
TF	Aguascalientes	7/1/99	6/30/00	
	Dayton	1/1/97	12/31/99	
	Taipei AM	7/15/99	7/14/00	
	Tampa MOSI	12/1/98	9/30/99	S
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Addison Mar	7/2/99	12/31/99	S
	Aguascalientes	6/1/99	8/31/99	
	Alamogordo	7/1/99	9/30/99	B
	Baltimore	5/1/99		E
	Birmingham	7/3/99	9/17/99	B
	Branson	3/15/98	12/31/99	B
	Cathedral City	7/26/99		
	Detroit	1/99	12/99	
	Hampton	7/16/99		A
	Hastings	6/8/99	9/20/99	A
	Huntsville	5/28/99	9/7/99	
	Hutchinson	5/28/99	11/18/99	A
	Indianapolis CMI	4/30/99		
	Kansas City Zoo	1/16/99	10/31/99	B
	London ONT	4/1/99		S
	Mexico City Pap	3/6/99	11/5/99	A
	Monterrey Mex	7/20/99	11/20/99	
	Oulu	4/27/99	4/26/00	A
	Paris Geo	6/25/98	9/99	B
	Perth Omni	4/4/98	12/31/99	A
	Pittsburgh	12/11/98	9/6/99	B
	Seoul	4/99		
	Sudbury	6/19/99	9/30/99	B
	Townsville	2/1/99		
	Valencia Spn	3/98		
Trex	Addison Mar	7/2/99	9/2/99	A
	Adelaide	12/10/98	11/14/00	
	Apple Valley	11/26/98	12/31/99	
	Atlanta FMNH	6/9/99	9/5/99	B
	Atlanta Reg	8/13/99	12/31/99	
	Auckland	7/28/99	3/31/00	
	Bangkok	3/99	9/99	
	Bochum NeUe	5/13/99	12/31/00	
	Boise Edw	6/1/99	12/31/00	
	Bradford	4/5/99	4/5/00	
	Brisbane	1/22/99	11/14/00	
	Brossard	12/18/98	10/99	A
	Buffalo Reg	6/6/99	12/30/99	
	Calgary EC	12/18/98	11/30/99	
	Cathedral City	5/1/99	8/31/99	A
	Charlotte	7/3/99	3/3/00	
	Chattanooga	8/14/99	2/28/00	
	Chicago NP	11/7/98	10/31/99	A
	Copenhagen	11/28/98	11/15/99	B
	Dallas Cmk	7/4/99	7/4/00	
	Dublin IRL	12/26/98	8/31/99	
	Duluth	6/11/99	10/1/99	A
	Dusseldorf NeUe	8/31/99	12/31/00	
	Fort Lauderdale	1/22/99	1/22/00	
	Galveston	12/26/98	12/24/99	A
	Hampton	5/28/99	11/30/99	
	Hutchinson	1/4/99	9/9/99	B
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine Edw	10/23/98	12/31/01	
	Kaohsiung	7/1/99	6/30/00	A
	Las Vegas Lux	2/11/99	12/31/99	A
	Little Rock	1/15/99	1/14/00	
	London ONT	6/4/99		A
	London Troc	11/27/98	10/31/99	
	Lubbock	6/4/99	12/31/99	A
	Melbourne	12/3/98	11/14/00	
	Miami	1/22/99	12/31/99	
	Montpellier Gau	3/24/99	3/23/00	
	Munich	7/29/99	4/28/00	
	Myrtle Beach	11/13/98	10/8/99	
	New Orleans	5/1/99	4/1/00	
	New York Sony	10/23/98	10/8/99	
	Norwalk	1/1/99	10/21/99	A
	Nyack	2/12/99	12/31/99	
	Ontario Edw	10/23/98	12/31/01	
	Perth Omni	3/3/99	12/31/99	
	Portland	2/5/98	10/1/99	A
	Quebec	6/22/99	2/22/01	B
	Regina	6/99	6/00	
	Richmond FP	12/18/98	2/12/00	
	Sacramento	7/8/99	9/30/99	A
	Sapporo UCI	5/22/99	11/21/99	
	Singapore SC	2/2/99		A
	Sinsheim	3/18/99		
	Spokane	5/99	8/99	A
	Sydney	12/3/98	11/14/00	
	Tampa MOSI	5/28/99	9/30/00	A
	Tempe	1/14/99	12/31/99	B
	Tijuana	3/6/99	9/10/99	
	Tokyo IMAX	7/3/99	9/30/99	B
	Valencia Edw	7/2/99	12/31/00	
	Vancouver CN	12/18/98	12/31/99	A
	Vaughan FP	2/12/99	2/12/00	
	Virginia Beach	1/8/99	4/30/01	
	Winnipeg	12/12/98		
TRF	Boston MOS			S
	Tampa MOSI	3/20/96	9/30/99	S
TTL	Boston MOS			S
	Dallas SP	9/24/98	12/31/99	B
	Gurnee	4/17/99	10/31/99	A
	Pittsburgh			S
	Syracuse	10/15/97	4/30/00	S
	Tampa MOSI	7/1/95		S
Urushi	Aizuwakamatsu	8/1/96		
VLBP	Shima	1/96	12/00	
WABOS	Copenhagen	6/1/96	9/1/99	
	Perth Omni	11/1/97	12/31/99	
	Valencia Spn	4/17/98	4/16/00	
WATE	Calgary SC	5/12/97		B
	Katoomba	6/1/97		A
	Vienna	7/2/99	9/30/99	B
Whales	Adelaide	7/99	12/99	
	Anchorage	5/24/99	9/6/99	B
	Apple Valley	6/11/99	9/6/99	
	Baltimore	5/99		S
	Branson	5/28/99	9/1/00	B
	Detroit	6/99	12/99	
	Frankfurt NeUe	4/1/99	10/1/99	
	Hibbing	6/7/99		A
	Hull	7/1/99	10/28/99	B
	La Coruna	10/23/98	9/30/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Seattle Omni	7/18/97	12/31/99	B
	Victoria	6/26/98	8/99	B
	Yunelin Hsien 1	1/1/99	12/31/99	
	Zion	7/9/99	12/31/99	B
Wildfire	Edmonton SSC	5/14/99	9/6/99	A
	Hague	7/1/99	1/1/00	B
	Houston MNS	6/16/99	3/30/00	B
	Los Angeles CSC	7/30/99	12/31/99	A
	Philadelphia	7/2/99	9/9/99	A
	Reno NBS	7/9/99	1/1/00	A
	Rotterdam	7/1/99	1/1/00	B
	Taipei MCRC	7/1/99	6/30/00	
	Wash NASM	3/12/99	9/12/99	E
	Winnipeg	6/18/99		S
WOC	Bochum NeUe	10/16/98		
	Cathedral City	7/2/99	11/2/99	
	Chattanooga	10/10/98	10/27/99	
	Fort Lauderdale	6/1/99	8/99	
	Frankfurt NeUe	4/1/99		
	Poitiers Imax 3D	5/98	5/00	A
	Sinsheim	2/21/98		
Wolves	Atlanta FMNH	3/1/99	9/5/99	B
	Calgary EC	4/30/99	9/30/99	A
	Cape Town	7/1/99	7/1/00	
	Kansas City Zoo	7/10/99	10/15/99	A
	Kansas City Zoo	7/10/99	6/30/00	A
	Myrtle Beach	3/1/99	2/28/00	A
	Phoenix	6/1/99	12/14/00	A
	Saint Louis Arch	5/29/99	5/28/00	A
	Seattle PSC 1	6/99		
	Seattle PSC 2	6/1/99	6/1/01	A
	Toronto OSC	5/7/99	12/31/99	A
	Vancouver SW	4/15/99	10/12/99	A
	Vienna	7/2/99	9/30/99	B
	Wash NASM	6/1/99	12/1/99	E
	Yellowstone	4/1/99		A
Yell	Alamogordo	7/1/99	12/31/99	A
	Atlanta FMNH			S
	Macon	1/10/97		
	Munich	11/6/97		B
	Pittsburgh			S
	Yellowstone	6/94		A
ZC	Zion	4/1/99	10/31/99	A

August 1999 by Theater

Theater	Film	Open	Close	Status
Addison Mar	Everest	7/2/99	12/31/99	S
	Extreme	7/2/99	9/2/99	B
	TR	7/2/99	12/31/99	S
	Trex	7/2/99	9/2/99	A
Adelaide	ATSOT	3/19/99		
	E3D	5/20/99	5/00	A
	Everest	5/8/98	12/31/00	
	Extreme	3/25/99	9/30/99	
	MOE	2/1/99	2/1/00	
	Trex	12/10/98	11/14/00	
	Whales	7/99	12/99	
Aguascalientes	FP	10/12/98	10/12/99	
	MOE	11/98	11/99	
	SI	3/1/99	10/31/99	
	TF	7/1/99	6/30/00	
	TR	6/1/99	8/31/99	
Aichi	Africa	4/1/98	9/30/99	
Aizuwakamatsu	Urushi	8/1/96		
Alamogordo	TR	7/1/99	9/30/99	B
	Yell	7/1/99	12/31/99	A
Albuquerque	Everest	8/99	2/00	A
	MOE	3/22/99	9/22/99	A
Anchorage	Alaska	5/24/99	9/6/99	A
	Whales	5/24/99	9/6/99	B
Apple Valley	AEK	6/12/98	3/29/00	A
	ITD	3/29/97	3/29/02	A
	Trex	11/26/98	12/31/99	
	Whales	6/11/99	9/6/99	
Atlanta FMNH	AEK	6/9/99	9/5/99	A
	Africa	6/99	9/2/99	E
	Everest		9/5/99	E
	GC	6/10/99	9/2/99	E
	GP	6/99	9/5/99	E
	MG			S
	Trex	6/9/99	9/5/99	B
	Wolves	3/1/99	9/5/99	B
	Yell			S
Atlanta Reg	Trex	8/13/99	12/31/99	
Auckland	AEK	7/28/99	12/31/99	
	Trex	7/28/99	3/31/00	
Baltimore	Africa			S
	Amazon	5/21/99	6/30/00	S
	Beavers			S
	BP		6/30/00	S
	CV	4/19/98	6/30/00	S
	Everest	10/1/98	6/30/00	E
	LS	7/99		S
	MOE	5/20/99	6/30/01	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SupeSpee	5/22/98		S
	TR	5/1/99		E
	Whales	5/99		S
Bangkok	Everest	6/15/99	11/15/99	
	ITD	3/1/99	2/28/00	
	Trex	3/99	9/99	
Barcelona	Amazon	11/18/98	11/18/99	
	ATSOT	5/29/97		
	Extreme	5/12/99	5/00	
	ITD	2/22/96	12/31/99	
	L5	11/1/98	10/31/99	
	MOE	4/26/99	5/25/00	
Beijing	Africa	8/25/97	8/31/99	A
Berlin Disc	Amazon	5/1/99	11/30/99	
	Beavers	10/2/98	10/31/99	B
	BP	10/2/98	10/1/99	A
	E3D	2/26/99	12/31/99	A
	LS	10/2/98	8/31/99	B

Theater	Film	Open	Close	Status
Birmingham	GC	7/3/99	9/17/99	A
	TR	7/3/99	9/17/99	B
Bochum NeUe	AEK	2/11/99	2/8/00	
	ATSOT	12/97		
	BP	12/18/97	3/1/01	
	E3D	7/2/99	12/31/99	A
	Imagine	10/16/98	12/31/99	
	LB	10/16/98	12/31/99	
	MOE	3/25/99	12/25/99	
	RSATM	6/15/98	6/14/00	E
	Trex	5/13/99	12/31/00	
	WOC	10/16/98		
Bogota	LS	5/28/99	1/27/00	
Boise Edw	Everest	4/30/99	8/30/99	
	Trex	6/1/99	12/31/00	
Boston MOS	Alaska	6/25/99	9/30/99	B
	Everest	5/14/99	9/30/99	B
	IOTS	6/25/99	9/30/99	B
	SC			S
	TRF			S
	TTL			S
Bournemouth	LS	8/4/99	11/26/99	
Bradford	Everest	4/1/99	9/30/99	
	GP	5/1/99	10/31/99	
	Trex	4/5/99	4/5/00	
Branson	Alaska	5/1/99	4/1/00	A
	Everest	5/1/98	12/31/99	B
	GC	4/15/99	8/15/00	B
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/00	A
	T40	5/28/99	9/30/00	S
	TR	3/15/98	12/31/99	B
	Whales	5/28/99	9/1/00	B
Brisbane	E3D	5/20/99	5/00	A
	Extreme	3/25/99	9/30/99	
	Trex	1/22/99	11/14/00	
Brossard	Everest	6/25/99	12/31/99	B
	IOTS	5/28/99	10/99	A
	Trex	12/18/98	10/99	A
Brussels	BP	9/30/98	8/31/99	S
	DIA	5/20/98	8/31/99	B
	FOK	7/1/99	9/15/99	
	MOE	12/31/98	12/31/99	
	SE	7/1/99	9/15/99	
	SupeSpee	9/30/98		B
Buffalo Reg	Everest	6/6/99	12/31/99	
	Trex	6/6/99	12/30/99	
Calgary EC	CV	3/21/97	12/31/99	
	DIS	1/1/98	12/31/99	
	Extreme	3/31/99		
	SOLOE	3/16/95	12/31/99	
	Trex	12/18/98	11/30/99	
	Wolves	4/30/99	9/30/99	A
Calgary SC	OG	2/11/99	10/31/99	A
	Speed	6/1/96		S
	Speed	1/1/98		B
	WATE	5/12/97		B
Cape Town	AEK	11/15/98		B
	Alaska	3/19/99	9/18/00	
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/12/98		A
	Wolves	7/1/99	7/1/00	
Castle Rock	EMSH	5/1/99	10/31/99	A
Cathedral City	Everest	4/1/99		A
	MTM	4/1/99		B
	T90	5/27/99		E
	TR	7/26/99		
	Trex	5/1/99	8/31/99	A
	WOC	7/2/99	11/2/99	
Charlotte	MOE	5/29/99	11/24/99	A
	Trex	7/3/99	3/3/00	
Chattanooga	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	Trex	8/14/99	2/28/00	
	WOC	10/10/98	10/27/99	
Chicago MSI	Amazon	5/7/99	1/15/00	A
	MOF	5/7/99	10/15/99	B
	TBAA	2/1/96	2/00	S
Chicago NP	E3D	3/31/99	3/31/00	A
	Extreme	6/4/99		
	ITD	1/1/99	12/31/99	S
	MTA	1/1/99	1/1/00	S
	Trex	11/7/98	10/31/99	A
Cincinnati	AEK	2/12/99	2/12/00	
	MOE	6/12/99	10/15/99	A
Cleveland	Alaska	3/15/99	10/15/99	A
	MOE	1/1/99	12/31/99	
Cocoa	Antarc	2/1/99	1/31/00	
Columbus Mar	DIS	4/23/99	8/31/99	S
	E3D	6/4/99	8/31/99	B
	Extreme	6/18/99	8/31/99	A
	LS	3/12/99	8/31/99	B
	RSATM	7/2/99	10/28/99	E
Coomera	MOF	1/1/99	12/31/99	A
Copenhagen	BP	4/5/94	8/22/99	B
	CV	9/2/98		B
	Everest	3/28/98	11/15/99	B
	Extreme	8/23/99		A
	GP	9/1/98	11/15/99	B
	LS	6/1/96	8/22/99	B
	MOE	6/26/99		A
	MTM	10/23/97	12/31/99	
	Trex	11/28/98	11/15/99	B
	WABOS	6/1/96	9/1/99	
Corsicana	TBAA	6/1/99	9/30/99	A
Dallas AA	SOA	2/26/99		
Dallas Cmk	Trex	7/4/99	7/4/00	
Dallas SP	Amazon	3/13/99	12/31/99	A
	MOE	3/13/99	12/31/99	B
	MTM	9/25/98	9/24/99	B
	SupeSpee	5/22/98		B
	TTL	9/24/98	12/31/99	B
Dayton	CV	9/1/97	9/7/99	S
	Everest	6/15/99	9/6/99	
	MOF	6/1/99	1/3/00	
	TF	1/1/97	12/31/99	
Denver	Alaska	6/11/99	10/7/99	A
	Everest	6/11/99	2/10/00	E
	MOE	6/11/99	2/10/00	A
Detroit	Everest	5/15/98	8/31/99	
	TR	1/99	12/99	
	Whales	6/99	12/99	
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	ITD	6/24/99	12/23/99	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	Trex	12/26/98	8/31/99	
Duluth	Antarc	6/11/99	10/1/99	B
	DIA	6/6/98	12/31/99	
	Trex	6/11/99	10/1/99	A
Dusseldorf NeUe	ATSOT	10/15/98		
	E3D	3/25/99	3/25/00	A
	Everest	10/5/98	8/4/99	
	Extreme	6/11/99	6/00	
	Trex	8/31/99	12/31/00	
Edmonton FP	E3D	5/14/99	12/99	A
	Extreme	6/11/99		
Edmonton SSC	MTM	1/9/98	6/30/00	
	Wildfire	5/14/99	9/6/99	A
Fort Lauderdale	Alaska	7/2/99	6/6/00	A
	ITD	6/4/97	11/30/99	B
	MTA	7/2/99		
	Trex	1/22/99	1/22/00	
	WOC	6/1/99	8/99	
Fort Worth	AEK	4/16/99	11/4/99	
Frankfurt NeUe	ATSOT	4/1/99	1/1/00	
	Everest	4/1/99	9/30/99	
	MOTM	1/4/99	1/4/00	B
	Whales	4/1/99	10/1/99	
	WOC	4/1/99		
Galveston	E3D	5/99	12/99	A
	Trex	12/26/98	12/24/99	A
Gatlinburg	Alaska	7/1/99	12/31/99	A
Grand Canyon	GC	3/1/99	10/31/99	A
Gurnee	TTL	4/17/99	10/31/99	A
Hague	AEK	4/12/99	10/11/99	B
	Extreme	4/27/99	10/99	A
	Wildfire	7/1/99	1/1/00	B
Halifax	E3D	5/19/99	12/99	A
Hampton	Everest	7/16/99	9/6/99	E
	L5	1/8/99	6/30/00	
	MOE	3/26/99	9/26/99	B
	MTM	9/10/98	6/30/00	S
	T90	9/10/98	9/7/99	S
	TR	7/16/99		A
	Trex	5/28/99	11/30/99	
Hastings	Antarc			S
	DIS			S
	FOK			S
	LS	6/8/99	9/6/99	E
	SC	6/8/99	9/20/99	B
	TR	6/8/99	9/20/99	A
Hibbing	Whales	6/7/99		A
Hong Kong	CV	2/10/98		S
	Everest	4/28/99	10/11/99	A
	GP	4/1/99		S
Honolulu DCI	BP	1/1/97	12/31/99	
	Closed	7/1/99	10/1/99	
Houston MNS	Alaska	6/4/99	10/14/99	B
	MOE	6/4/99	10/14/99	A
	SOLOE	7/1/98	6/30/00	
	Wildfire	6/16/99	3/30/00	B
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	HC	6/30/94	5/31/00	B
	MTM	6/28/97	12/31/01	
Hull	Alaska	7/1/99	2/28/00	A
	Everest	3/15/99	9/6/99	B
	Whales	7/1/99	10/28/99	B
Huntsville	MTM	6/3/98	5/1/00	
	TR	5/28/99	9/7/99	
Hutchinson	DIA	10/7/85	6/17/00	S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS		9/15/99	S
	MTM		12/31/00	S
	TR	5/28/99	11/18/99	A
	Trex	1/4/99	9/9/99	B
Ichikawa	MOE	4/1/99	8/1/99	
Indianapolis CMI	TR	4/30/99		
Indianapolis WR	AEK	6/25/99	11/24/99	A
	E3D	5/28/99	11/4/99	A
	L5	8/7/97	8/15/01	
	MTA	4/99	9/99	
	MTM	8/7/97	2/27/01	
	SupeSpee	4/16/99	12/31/01	
	Trex	11/5/98	11/9/99	A
Irvine Edw	Extreme	6/4/99	12/31/99	
	ITD	1/1/98	12/31/01	S
	Trex	10/23/98	12/31/01	
Jersey City	IOTS	4/23/99	10/21/99	A
	MOE	4/23/99	10/21/99	B
Kagoshima	MOE	4/1/99	10/7/99	
Kansas City Zoo	AEK	7/10/99	5/14/00	B
	GP	5/15/99	9/15/99	B
	TR	1/16/99	10/31/99	B
	Wolves	7/10/99	10/15/99	A
	Wolves	7/10/99	6/30/00	A
Kaohsiung	HD	11/9/98	11/8/99	A
	Trex	7/1/99	6/30/00	A
Katoomba	LS	8/26/99	8/25/00	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kuala Lumpur NP	MOE	5/15/99	5/16/00	
Kuruma	CV	3/2/99	8/31/99	A
Kyoto	Alaska	3/21/98	2/28/02	
La Coruna	Whales	10/23/98	9/30/99	A
Laie	Everest	5/17/99		A
	PO	12/31/91		A
Langley FP	E3D	5/19/99	12/99	A
Las Palmas	LS	6/24/99	6/23/00	
Las Vegas Lux	ITD	1/1/99	12/31/99	S
	L5			S
	MOE	2/11/99	12/31/99	B
	T40			S
	Trex	2/11/99	12/31/99	A
Leon Exp	MOE	6/1/99	12/1/99	
Leon Ram	SupeSpee	7/23/99	7/22/00	
Lincolnshire	ATSOT	7/26/99		
	E3D	3/31/99	3/31/00	A
	SE	4/23/99	8/23/99	
Little Rock	MOF	6/15/99	12/15/99	
	OG	3/26/99	9/99	
	Trex	1/15/99	1/14/00	
London BFI	DIS	6/11/99		
	ITD	6/11/99		
	OMATS	6/18/99	12/31/99	
London ONT	BP	7/1/98		S
	CV	4/98	12/31/99	S
	DIS	5/1/99		S
	FOK	6/1/97		S
	ITD	11/30/98		S
	L5	6/4/99	12/31/99	A
	MG	9/16/97		S
	SFTGS	8/6/99		A
	SI	12/97		S
	SupeSpee	12/1/98		S
	TR	4/1/99		S
	Trex	6/4/99		A
London Troc	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	E3D	2/26/99		A
	Everest	2/26/99		B
	IOTS	6/25/99	12/31/99	A
	Wildfire	7/30/99	12/31/99	A
Louisville	AEK	6/6/99	10/15/99	B
	MOE	6/6/99	10/15/99	A
Lubbock	GBR	2/5/99	10/5/99	B
	MTA	7/2/99	12/2/99	B
	Trex	6/4/99	12/31/99	A
Lucerne	BP	3/1/99	2/29/00	
	DIS	4/25/97	12/31/99	
	Extreme	5/2/99	5/00	
	FTM	10/2/98	12/31/99	
	MTM	7/1/99	6/30/00	A
	RSATM	7/1/98		E
	SileSky	10/19/98	12/31/99	S
	SOLOE	3/1/99	12/31/99	A
	T40	10/9/98	10/1/99	A
Macon	Whales	5/10/97		
	Yell	1/10/97		
Madrid	ATSOT	10/27/98		
	IA	10/22/98	12/31/99	
	ITD	5/5/99	6/24/00	
Matsuyama	Closed	9/97	12/31/99	
Melbourne	E3D	5/20/99	5/00	A
	Everest	5/98	12/11/00	
	Extreme	3/25/99	9/30/99	

Theater	Film	Open	Close	Status
	MOE	2/1/99	2/1/00	
	OMATS	8/2/99		
	Trex	12/3/98	11/14/00	
Memphis Pink	Everest	5/1/99	10/1/99	A
	GP	5/1/99	10/1/99	B
Mexico City Pap	Everest	3/6/99	11/5/99	B
	TR	3/6/99	11/5/99	A
Miami	Extreme	6/99		
	ITD	4/99	10/99	
	Trex	1/22/99	12/31/99	
Milwaukee	Alaska	3/6/99	10/1/99	A
	SupeSpee	5/15/99	12/3/99	A
Mississauga FP	E3D	7/1/99	12/31/99	A
Mobile	Alaska	5/21/99	1/15/00	
	MTM	1/8/99	11/15/99	
Monterrey Mex	TR	7/20/99	11/20/99	
Montpellier Gau	ATSOT	11/11/98		
	DIA	1/20/99	1/19/00	
	Extreme	5/5/99	5/00	
	Trex	3/24/99	3/23/00	
Montreal FP	E3D	6/17/99	12/31/99	A
	Everest	6/18/99	12/31/99	
Montreal VP	Extreme	4/16/99	9/6/99	A
	MOE	4/13/99	9/6/99	A
Morelia Ram	SupeSpee	7/23/99	7/23/00	
Munich	AEK	5/1/99	2/1/00	
	Alaska	4/99	8/99	
	ATSOT	3/11/98		B
	Extreme	4/12/99	10/30/99	
	ITD	1/7/99	1/6/00	
	Trex	7/29/99	4/28/00	
	Whales	1/3/97		B
	Yell	11/6/97		B
Murrieta	OG	3/4/99	9/99	
Myrtle Beach	Extreme	7/1/99	3/31/00	
	IOTS	5/1/99	12/31/99	
	MOE	1/1/99	12/31/99	
	Trex	11/13/98	10/8/99	
	Wolves	3/1/99	2/28/00	A
Nagano Hot	OG	2/11/99	8/31/99	
	ShinSymp	10/96	12/00	A
Nagashima	SE	9/1/98	8/31/00	
New Orleans	Trex	5/1/99	4/1/00	
New York AMNH	Amazon	11/2/98	10/99	B
	Everest	6/12/99	10/5/00	A
New York Sony	ATSOT			B
	E3D	3/31/99	3/31/00	A
	Extreme	6/4/99	2/4/00	
	ITD	5/95	12/99	S
	L5	1/1/99	12/31/99	S
	Trex	10/23/98	10/8/99	
Niagara	MOE	5/7/99	10/31/99	B
	Niagara	7/1/86		A
Norfolk	LS	6/1/94		A
	ROF	12/26/98		B
Norwalk	Everest	1/1/99	10/21/99	B
	IOTS	6/18/99	10/21/99	A
	MTM	1/1/99	10/21/99	E
	T90	11/20/98	12/31/99	S
	Trex	1/1/99	10/21/99	A
Nyack	AEK	5/99	11/99	
	ITD	9/25/98	1/20/00	
	Trex	2/12/99	12/31/99	
Omaha	AEK	7/1/98	3/31/00	
	Everest	2/15/99		
	ITD	3/29/98	3/31/00	
	MOE	3/27/99	9/27/99	
Ontario Edw	AEK	1/31/99	6/30/00	
	Extreme	6/4/99	12/31/99	
	ITD	11/26/97	12/31/01	
	L5	7/1/98	12/31/01	
	Trex	10/23/98	12/31/01	
Ontario Mills	Africa	5/31/99	6/00	S
	Antarc	7/23/99	9/30/99	A
	Beavers	3/26/99	9/30/99	
	DIS	7/23/99	9/30/99	B
	LS	5/28/99	9/6/99	B
	ROF	5/28/99	9/30/99	B
Orlando Muv	SE		11/30/99	
Orlando SC	GP	8/1/99	10/31/99	B
Osaka Sci	L5	5/28/99	11/30/99	
Osaka Sun	AEK	4/1/99	9/30/99	
	E3D	7/1/99	12/31/99	A
Oslo	Africa	5/99	4/00	
	BP	5/1/99	7/31/00	
	Extreme	3/12/99	3/12/00	
	GC	5/98	8/1/99	
	LS	11/1/98	10/31/99	
	RSATM	7/4/98	7/3/00	E
	SupeSpee	7/1/99	10/1/99	
Oulu	TR	4/27/99	4/26/00	A
Paris Def	Extreme	5/5/99	5/00	
	OG	5/99	11/99	
Paris Geo	Everest	3/11/99	10/10/99	
	MOE	11/18/98	5/18/00	
	SE	5/18/98	11/30/99	S
	TR	6/25/98	9/99	B
Pensacola	DIA	3/6/99	9/6/99	B
	DIS	8/1/99	1/31/00	
	MOF	11/8/96		A
Perth Omni	AEK	3/1/99	12/31/99	
	Antarc	2/92		S
	CV	1/1/97	12/31/99	B
	DIS	2/95		S
	Extreme	7/1/99		
	GC	7/3/99	9/30/99	
	LS	6/95		S
	MOE	5/1/99	9/30/99	
	Niagara	7/3/99	9/30/99	
	ROF	10/91		S
	TR	4/4/98	12/31/99	A
	Trex	3/3/99	12/31/99	
	WABOS	11/1/97	12/31/99	
Philadelphia	Everest			S
	MOE	1/2/99	9/13/99	A
	Seasons	9/11/98	11/12/99	B
	Wildfire	7/2/99	9/9/99	A
Phoenix	TBAA	6/1/99	8/31/99	B
	Wolves	6/1/99	12/14/00	A
Pittsburgh	GP	5/15/99		S
	MOE	5/14/99	10/14/99	A
	SC			S
	SE			S
	TR	12/11/98	9/6/99	B
	TTL			S
	Yell			S
Poitiers Imax	MOE	2/5/99	2/5/00	A
Poitiers Imax 3D	WOC	5/98	5/00	A
Poitiers Omni	Everest	2/1/99	11/30/99	
Portland	AEK	2/5/99	6/30/00	B
	DIS	5/28/99	9/6/99	
	Extreme	7/99		
	Extreme	7/23/99	1/23/00	
	Trex	2/5/98	10/1/99	A
Puebla	IA	10/98	9/30/99	
Quebec	AEK	6/1/99	5/31/01	
	E3D	6/22/99	10/25/99	A
	Trex	6/22/99	2/22/01	B
Regina	AEK	12/15/98	10/1/99	
	Everest	6/15/98		
	GP	3/99	9/99	A
	IA			S
	Trex	6/99	6/00	
Reno FP	Africa	1/1/98		S
	Alaska	6/22/99	1/4/00	A
	LS			S
Reno NBS	Wildfire	7/9/99	1/1/00	A
Richmond FP	E3D	5/19/99	12/99	A
	Extreme	4/9/99		
	MOE	12/18/98	8/18/99	
	Trex	12/18/98	2/12/00	
Richmond VA	Everest	5/24/99	12/3/99	B
	MOE	5/22/99	12/3/99	A
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	8/1/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	Everest	3/5/99	10/1/99	A
Rotterdam	AEK	4/29/99	10/28/99	
	Extreme	4/27/99		A
	Wildfire	7/1/99	1/1/00	B
Sacramento	Everest	7/8/99	9/30/99	B
	MTM	7/8/99	10/17/99	
	Trex	7/8/99	9/30/99	A
Saint Augustine	AEK	4/15/99	10/99	
	OG	4/25/99	10/14/99	
Saint Louis Arch	GAW	3/3/97	5/28/00	A
	Wolves	5/29/99	5/28/00	A
Saint Louis SC	Alaska	5/4/99	9/6/99	
Saint Paul	Alaska	6/18/99	10/17/99	
San Antonio	Alamo	1/88	12/99	A
	Alaska	5/1/99	9/21/99	
	MOE	8/27/99	12/27/99	
San Diego RHF	Alaska			S
	Everest	7/3/98	8/31/99	B
	IOTS	5/14/99	8/31/99	A
	MOE	5/14/99	8/31/01	S
	SupeSpee	3/1/99	2/28/01	S
San Francisco	Everest	6/16/99	8/15/99	
	ITD	6/16/99	6/16/00	
San Jose	Everest	4/30/99		B
	LS	4/30/99		A
San Simeon	Everest	6/26/99	12/15/99	
	HCBTD			A
Sandusky	Extreme	5/8/99	10/10/99	A
Santa Clara	Extreme	5/1/99	11/30/99	A
Sapporo UCI	SE	3/1/99	8/31/99	
	Trex	5/22/99	11/21/99	
Scottsdale	AEK	10/8/98	11/26/99	A
Seattle Omni	Alaska	5/13/98		B
	Amazon	5/13/99		A
	EMSH			A
	Whales	7/18/97	12/31/99	B
Seattle PSC 1	Wolves	6/99		
Seattle PSC 2	ITD	3/1/99	10/19/99	
	MOE	3/99	12/99	
	Wolves	6/1/99	6/1/01	A
Sedona	Everest	7/1/98	9/15/99	B
	Sedona	3/1/99	10/31/99	A
Seoul	Everest	7/24/99	1/23/00	
	TR	4/99		
Seville	Closed	1/99	7/00	
	Everest			
Shakopee	Extreme	5/8/99	9/26/99	A
Shima	Discov	4/10/98	3/31/01	A
	VLBP	1/96	12/00	
Shreveport	Everest	7/99	3/00	
Singapore DC	E3D	6/99	12/99	
Singapore SC	MOE	5/1/99		A
	Trex	2/2/99		A
Sinsheim	ATSOT	9/19/97		B
	HD	5/15/98		A
	ITD	5/15/98	5/20/01	B
	L5	10/26/96	5/20/01	B
	LB	6/98	5/20/01	S
	Trex	3/18/99		
	WOC	2/21/98		
Sioux Falls	LS	6/1/99	9/30/99	A
Speyer Dome	AEK	2/18/99	8/17/99	A
	AEK	8/18/99	2/17/00	B
	CV	7/2/98	10/31/99	A
	LS	11/19/97		B
	ROF	8/1/97		B
Speyer Imax	Africa	9/16/95		B
	Everest	4/3/98		A
	Extreme	4/2/99	4/30/00	A
	GC	5/19/95		B
	SupeSpee	4/2/98		E
Spokane	Trex	5/99	8/99	A
Stockholm	Alaska	3/12/99		B
	Amazon	3/12/99	9/23/99	B
	BP	3/12/99		B
	Everest	3/12/99		B
	Extreme	3/12/99		B
	LS	3/12/99	9/23/99	B
Sudbury	Africa		9/6/99	S
	DIA	6/18/94	9/30/99	
	GF	6/19/99	9/30/99	A
	TR	6/19/99	9/30/99	B
Sydney	E3D	5/20/99	5/00	A
	Everest	3/15/98	12/31/00	
	Extreme	3/25/99	9/30/99	
	MOE	2/1/99	2/1/00	
	OMATS	7/19/99		
	Sydney	8/19/99		
	Trex	12/3/98	11/14/00	
Syracuse	Africa	6/26/99	2/29/00	S
	Beavers	6/27/99	6/30/02	S
	DIA	1/26/97	8/31/99	S
	Everest	6/26/99	11/5/99	B
	LS	6/26/99	3/4/00	B
	MTM	6/26/99	11/5/99	A
	Speed	2/28/98		S
	SupeSpee	9/1/97	6/30/02	S
	TTL	10/15/97	4/30/00	S
Taejon MST	TBAA	12/31/98	12/31/00	
Taichung	GP	1/1/99	12/31/99	A
	HH	10/17/97	12/31/99	
	MOE	7/1/99	6/30/00	A
	Taiwan	1/1/92		B
Taipei AM	CV	2/4/97	2/4/00	
	MOE	2/99	2/00	
	TF	7/15/99	7/14/00	
Taipei MCRC	Alaska	2/1/99	1/31/00	
	Wildfire	7/1/99	6/30/00	
Tampa MOSI	Africa	12/19/97	9/30/00	S
	Alaska	3/17/99	9/30/00	B
	DIS	12/1/95		S
	Dolphins	3/17/99	9/30/00	A
	Everest	11/20/98	9/30/99	B
	LS	5/28/99	9/30/00	B
	ROF	3/27/98	9/30/99	S
	SE	12/1/98	9/30/00	S
	TF	12/1/98	9/30/99	S
	Trex	5/28/99	9/30/00	A
	TRF	3/20/96	9/30/99	S
	TTL	7/1/95		S
Tampico Ram	SupeSpee	7/23/99	7/22/00	
Tempe	AEK	10/8/98	11/26/99	B
	Extreme	6/99		
	ITD	10/1/98	12/31/99	S
	Trex	1/14/99	12/31/99	B
Tianjin	Africa	1/1/98	12/31/00	
Tijuana	Everest	6/5/99	1/4/00	
	Trex	3/6/99	9/10/99	
Tokorozawa	RFTS	4/1/97	3/31/00	A
Tokyo IMAX	Africa	4/18/98		B
	E3D	7/1/99	12/31/99	A
	OMATS	7/3/99	9/30/99	B
	Trex	7/3/99	9/30/99	B
Toronto FP	E3D	5/19/99	12/99	A
	Extreme	6/11/99		
Toronto OP	Amazon	5/1/99	4/30/00	
	FEOC	7/7/99		

Theater	Film	Open	Close	Status
	MOE	1/99	12/99	
Toronto OSC	CV	11/1/97	11/1/99	
	Everest	5/7/99		B
	SE	3/6/98	3/31/02	S
	Wolves	5/7/99	12/31/99	A
Townsville	TR	2/1/99		
Valencia Edw	Trex	7/2/99	12/31/00	
Valencia Spn	BP	4/17/99	4/16/01	
	DIA	4/17/98	4/16/00	
	Extreme	7/99		
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	Alaska	6/4/99		B
	DIS	10/7/97	12/31/99	
	Extreme	4/9/99		A
	IOTS	6/4/99	12/31/99	
	ITD	3/1/97	12/31/99	B
	T40	6/1/97	12/31/99	B
	Trex	12/18/98	12/31/99	A
Vancouver SW	CV	11/7/97	11/7/00	S
	Everest	1/5/99		B
	SupeSpee	8/16/99	9/6/99	B
	Wolves	4/15/99	10/12/99	A
Vantaa	Alaska	9/1/98	8/31/99	A
Vaughan FP	E3D	5/19/99	12/99	A
	Trex	2/12/99	2/12/00	
Victoria	MOE	5/11/99	12/99	A
	MOF	10/1/98	8/30/99	B
	Whales	6/26/98	8/99	B
Vienna	AEK	7/2/99	9/30/99	E
	Antarc	7/2/99	9/30/99	B
	Extreme	7/2/99	9/30/99	A
	SupeSpee	7/2/99	9/30/99	B
	WATE	7/2/99	9/30/99	B
	Wolves	7/2/99	9/30/99	B
Virginia Beach	EOTS	4/1/98	4/30/01	
	FMHG		6/15/00	S
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	LB	6/96	4/01	B
	Trex	1/8/99	4/30/01	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96		A
	MTM	5/21/97		B
	TF	7/1/76		A
	Wildfire	3/12/99	9/12/99	E
	Wolves	6/1/99	12/1/99	E
Wash NMNH	AEK	5/12/99	12/31/00	A
	MOE	5/99	12/99	
Winnipeg	AEK	7/1/98	11/26/99	
	Extreme	6/18/99		
	IOTS	7/16/99		
	Trex	12/12/98		
	Wildfire	6/18/99		S
Xalapa	Alaska	3/1/99	10/31/99	A
Yellowstone	Alaska	6/27/99	10/1/99	B
	Wolves	4/1/99		A
	Yell	6/94		A
Yunelin Hsien 1	Alaska	2/1/99	1/31/00	
	MOE	1/1/99	12/31/99	
	Whales	1/1/99	12/31/99	
Zion	Whales	7/9/99	12/31/99	B
	ZC	4/1/99	10/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
Extreme	Extreme	1999		IMAX
FEOC	First Emperor of China	1989		SDA
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
FTM	Freedom to Move, A	1985		IMAX
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GP	Greatest Places	1998		SMM
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		G47
Imagine	Imagine	1994	3D	IMAX
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea, The	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		SDA
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OG	Olympic Glory	1999		MEGA
OMATS	Old Man and the Sea, The	1999		OEI
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
RFTS	Reach for the Sky	1993		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	unk
SFTGS	Search for the Great Sharks	1992		SMM
ShinSymp	Shinsyu Symphony	1995		SDA
SI	Survival Island	1995		IMAX
SileSky	Silent Sky	1977		IMAX
SOA	Spirit of American	1999	870	unk
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SupeSpee	Super Speedway	1997		SLC
Sydney	Sydney: Story of a City	1999		TBS
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
Taiwan	Taiwan	1992		unk
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
Urushi	Urushi	1996		GOTO
VLBP	Viva La Blanca Paloma	1994		DTI
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

August 1999 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
65	Trex	11	L5	4	LB	2	TRF	1	RFTS
56	Everest	10	DIA	4	MTA	1	Alamo	1	Seasons
45	MOE	10	GP	4	OMATS	1	Discov	1	Sedona
39	Extreme	10	SE	4	SC	1	Dolphins	1	SFTGS
28	AEK	10	Wildfire	4	T40	1	EOTS	1	ShinSymp
28	Alaska	9	Amazon	3	FOK	1	FEOC	1	SileSky
26	E3D	9	GC	3	IA	1	Flyers	1	SOA
25	TR	9	IOTS	3	Niagara	1	FMHG	1	Sydney
24	ITD	7	WOC	3	SOLOE	1	FTM	1	Taiwan
23	LS	6	Antarc	3	Speed	1	GAW	1	Urushi
18	MTM	6	MOF	3	T90	1	GBR	1	VLBP
16	Whales	6	OG	3	WABOS	1	GF	1	ZC
15	SupeSpee	6	ROF	3	WATE	1	HC		
14	DIS	6	TF	2	EMSH	1	HCBTD		
14	Wolves	6	TTL	2	FP	1	Heart		
13	Africa	6	Yell	2	HD	1	HH		
13	BP	5	RSATM	2	Imagine	1	MOTM		
13	CV	5	TBAA	2	MG	1	Ozarks		
11	ATSOT	4	Beavers	2	SI	1	PO		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

20th Century Fox
10201 W. Pico Blvd., Bldg 88
Los Angeles, CA 90035 USA
Tel: 310-369-3288

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

BMW Pavilion IMAX Cinema
P.O. Box 50070
Victoria and Alfred Waterfront
Cape Town, 8002 SOUTH AFRICA
Tel: +27-21-419-7365
Fax: +27-21-419-7791

Boeing Company
PO Box 3707
Seattle, WA 98124 USA

Buena Vista Pictures Distribution **BVP**
3900 W. Alameda Ave, 28th fl.
Burbank, CA 91521 USA
Tel: 818-567 5007

Camber Entertainment
Unit 2 Charlwood Court
County Oak Way
Crawley, West Sussex RH11 7XA ENGLAND, UK
Tel: +44 1293 427921
Fax: +44 1293 427925
http://www.camber.com/entertainment/

Cape Verde Explorations, Ltd.
6825 Cottingham Lane
Centreville, VA 22020 USA
Tel: 703-830-2986
Fax: 703-830-5033

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104-8414 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Deutches Museum
Museumsinsel 1
Munich, D-80059 GERMANY
Tel: +49-89-21125-105
Fax: +49-89-21125-120
http://www.fdt.de/

Discovery IMAX
Marlene-Dietrich-Platz 4
Berlin, 10785 GERMANY
Tel: +49-30 25 92 72 00
Fax: +49-30 25 92 81 10
http://www.imax-berlin.de

Dunbartonshire Enterprise
Loch Lomond Project Site Office
Old Luss Road
Balloch, G83 8QW SCOTLAND
Tel: +44-1389-721500
Fax: +44-1389-720603

DuPont External Affairs
N-2425-3, 1007 Market Street
Wilmington, DE 19898 USA

Dynamic Digital Depth, Inc.
2450 Broadway, Suite 550
Santa Monica, CA 90404 USA
Tel: 310-829-5211
Fax: 310-829-5141

Euromax
c/o NMPFT, Pictureville
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-770-199
Fax: +44-1-274-770-199

Extreme Productions **EP**
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

Falconbridge Ltd.
95 Wellington St. W #1200
Toronto, ON M5J 2V4 CANADA
Tel: 416-956-5781
http://www.falconbridge.com/

Film Journal International
244 W 49th St, Suite 200
New York, NY 10019 USA
Tel: 212-246-6460
Fax: 212-265-6428
http://www.sunshineworldwide.com

Gardella and Associates
64 Katherine Road
Watertown, MA 02472 USA
Tel: 617-926-3480
Fax: 617-926-8252

Gaumont Cinemas
30 Ave. Charles de Gaulle
Neuilly sur Seine, 92200 FRANCE
Tel: +33-1-4643-2483
Fax: +33-1-4643-2429
http://www.gaumont.fr/

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
http://www.cite-sciences.fr/

Giant Screen Sports **GSS**
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103

Great Smokies MegaTheatre
PO Box 284
Gatlinburg, TN 37738 USA
Tel: 423-430-9999
Fax: 423-430-4003

Groupe 47 **G47**
42 ave de Bourbon, St. Gilles les Bain
Ile de la Reunion, 97434 FRANCE
Tel: +262 24 48 93
Fax: +262 24 49 99

H5B5 Media AG
Rosenheimer Strasse 145 F
Munich, Bavaria 81671 GERMANY
Tel: +49-89 4525 4741
Fax: +49 89 4525 4747
http://www.h5b5.com

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250
http://www.helio.com.au/index.html

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Hydro Quebec
75 René Lévesque Blvd. W.
Montreal, QC H2Z 1A4 CANADA
Tel: 514-289-2211
http://www.hydro.qc.ca/

I.T. International
91 Medinat Hayeudim St
Industrial Zone
Herzlia Tituahh, 46766 ISRAEL
Tel: +972-9-952-6262

Ideal Entertainment
8787 Shoreham Drive #602
Los Angeles, CA 90069 USA
Tel: 323-939-3399
Fax: 323-939-3009

Imagine If
429 Swan Street
Richmond, VIC 3121 AUSTRALIA
Tel: +61-3-9429-5233
Fax: +61-3-9429-3300

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/
Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

IIndustrial Light and Magic
PO Box 2459
San Rafael, CA 94912 USA
Tel: 415-258-2000

Infogrames Entertainment, Inc.
5300 Stevens Creek Blvd, Suite 500
San Jose, CA 95129 USA
Tel: 408-985-1700
http://www.infogrames.com

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

Johnson Wax
1525 Howe Street, MS 66
Racine, WI 53703 USA

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

Lightstorm Entertainment
919 Santa Monica Boulevard
Santa Monica, CA 90401 USA
Tel: 310-656-6100

Lockheed Martin
1725 Jefferson Davis Highway, Suite 300
Arlington, VA 22202 USA

LucasFilm
P.O. Box 2009
San Rafael, CA 94912 USA
Tel: 415-662-1900
Fax: 415-662-2437

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

Mainframe Entertainment
2025 West Broadway, Suite 500
Vancouver, BC V6Z 1Z6 CANADA
Tel: 604-714-2600
Fax: 604-714-2641
http://www.mainframe.ca

Malden Mills Industries, Inc.
46 Stafford Street, P.O. Box 809
Lawrence, MA 01842 USA
Tel: 978-685-6341
Fax: 978-659-5880

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253

Motion International Large-Format **MILF**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Motorola, Inc.
1350 Eye Street, NW, Suite 400
Washington, DC 20005 USA

MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

N.e.U.e. Theater GmbH & Co.
Viktoriastrasse 29
Bochum, 447787 GERMANY
Tel: +49-023-496-1710
Fax: +49-234-961-7199

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560-0313
Tel: 202-357-1675
Fax: 202-357-1652
http://www.nasm.edu

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-283-9441
Fax: 514-496-1895
http://www.nfb.ca

Northern Sun Productions
8271 Melrose Avenue, Suite 200
Los Angeles, CA 90046 USA
Tel: 323-655-0593
Fax: 323-655-7302

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Paramount's Great America
PO Box 1776
Santa Clara, CA 95052 USA
Tel: 408-988-1776
Fax: 408-986-5863
http://www.pgathrills.com

Port Vell IMAX Theatre
Moll D'Espanya s/n
Barcelona, Cataluna 08039 SPAIN
Tel: +34-93-225-1111
Fax: +34-93-225-1100
http://www.imaxintegral.com/

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND, UK
Tel: +44-171-928-9882
Fax: +44-171-928-9886
http://www.principalmedia.com/

Prisma Sports and Media, Inc.
12030 Sunrise Valley Drive, Ste 180
Reston, VA 20191 USA
Tel: 703 391 8045
Fax: 703 391 8049
http://www.prismasports.com/

Reuben H. Fleet Science Center
1875 El Prado, Balboa Park
P.O. Box 33303
San Diego, CA 92103-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971
http://www.rhfleet.org/

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Royal Bank Captial Corporation
Suite 1340 - BC Gas Bldg
1111 W Georgia St.
Vancouver, BC V6E 4M3 CANADA
Tel: 604-665-0460
Fax: 604-665-8699
http://www.royalbank.com/rbcc/

Saab Cars USA, Inc.
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http://www.saabusa.com

Science Museum of Minnesota

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More than willing to relocate to the USA or other international locations with relatively short notice. Aspire to make a significant contribution to the Large Format motion picture sector.

To obtain a copy of my resume and references, please contact Jeff Tulloch, 306-791-7949, or e-mail jefftulloch@hotmail.com at your earliest convenience.

Producer, Director, Writer

An experienced producer, director, and writer seeks a position on a large-format film or theater project. Please contact Shimpei Kitamura for a copy of my resume. 310-260-1029, fax 310-458-5310. E-mail shimpei@earthlink.net.

Marketing Pro

Veteran marketing, PR, corporate sponsorship-oriented professional (20+ years entertainment experience), has worked in LF, special venue, and LBE industry for the past seven years.

Fully capable of planning, writing, and executing a wide variety of programs and campaigns to generate "brand name awareness" and worldwide marketing visibility. Substantial industry contacts and media savvy. Can hit the ground running. Team player. Invaluable and dedicated company asset.

Southern California based. References provided. Available immediately for full-time position. Please call Bob Mazza (310) 659-1701.

POSITION OPENINGS

LFCA 2000 Conference Producer

Large Format Cinema Association seeks behind-the-scenes star to produce Conference and Large Format Film Festival, scheduled May 17-20, 2000 in L.A. Paid, freelance, part-time position for energetic, detail oriented, proactive person based in L.A. Responsible and outgoing, excellent organizational, computer, telephone, writing, and people skills. Start immediately. 10-20 hrs/month through October, 20-40 hrs/month November -January, 40+ hours/week February - May.

Fax cover letter and resume to Jack Shishido, 818-840-6189. No telephone calls.

Projection Supervisor

COSI Columbus, a dynamic center of science learning and fun, will open a new, world-class facility in November 1999. Projection Supervisor will coordinate all technical and operational aspects of the cutting-edge Iwerks Extreme Screen Theater projection room. Associate Degree in Electronics or equivalent work experience required. Minimum three years projection experience with conventional 35mm or 70mm equipment; three years experience with 8-perf, 70mm or 15-perf, 70mm equipment preferred. Familiarity with electrical and mechanical principles required.

Successful candidate will be dependable, detail- and team-oriented troubleshooter with good appreciation for the visitor experience. Using tools provided, candidate must be able to lift and change film reels weighing up to 200 lbs.

Send resume, including salary requirements and references, to:

COSI, Human Resources-MI
280 E. Broad St.
Columbus, OH 43215
fax: 614-228-6363
email: cosi_hr@compuserve.com

Customer Service Technician

Leading provider of worldwide entertainment attractions is looking for a qualified technician to perform installations and service Iwerks 15/70 projection system. Prefer BS in Electrical Eng., minimum 1 year technical experience, extensive knowledge of electronics, electrical, and mechanical systems, possess excellent communication and people skills. Extensive travel.

Resume/salary history to:
Iwerks Entertainment
Job code R14,
4540 W. Valerio St.,
Burbank, CA 91505-1046.
Fax: 818-840-6183
NO CALLS ACCEPTED
AN EEO Employer

Operations/Group Sales/Marketing

Look no further! **National Amusements** wants you to be a part of our Large-Format Cinema Expansion!

Our first project is an Iwerks 8/70 theatre in Buenos Aires, Argentina. Positions will be based in Boston, USA, and if you have proven ability, the desire to exceed expectations, a willingness to travel anywhere, and a real hunger to make a difference, then you have found your vocation with us.

National Amusements operates the finest multiplex Cinemas throughout the Northeast and Midwest of America as well as internationally in Great Britain, Argentina, and Chile. Don't delay! Send your resume including your salary history to:

John Bilsborough
National Amusements, Inc.
200 Elm Street
Dedham, MA 02027
Jbilsborough@national-amusements.com

Multiple Positions

Giant Screen Sports, a Chicago-based film production and distribution company, is seeking experienced candidates for various production, distribution, and marketing positions. The company currently has two films slated for release next year, *Michael Jordan to the Max* and *The World's Game*, as well as a few other film projects in development. If interested, please mail or fax a cover letter and resume to:

Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607
312-243-9740
Fax: 312-243-9739

Theater Programs Manager, Denver

The **Denver Museum of Natural History** is seeking a **Theater Programs Manager**. This position has the responsibility for operations of the IMAX Theater and Planetarium, as well as audio-visual services for the entire Museum. Candidates for the position must have a bachelor's degree in science, engineering, education, astronomy, business administration or equivalent experience; at least three years of management experience; technical understanding of operations of a large-format film theater and planetarium; and, a creative and innovative mind to blend education, the theater media, and scientific information. Necessary skills include: leadership; organization; communication orally, in written form, and through programs; demonstrated ability to work in a team atmosphere; working knowledge of the principles and procedures of budgeting and planning; and the ability to manage projects. Supervisory responsibilities of this position include Planetarium Production Team Coordinator, Technical Operations Team Coordinator, Event Services Team Coordinator, IMAX Theater Team Coordinator, Theater Programs Coordinator, and indirect supervision of volunteers and other staff.

The Denver Museum of Natural History is entering into a large, new Space Science Initiative which will include the entire renovation and upgrade of the Planetarium Theater, and the development of new and creative shows as a part of a larger Space Science Visitor Experience. This initiative is in its early stages, and will have phased openings in 2001 and 2002. This $20 million project offers a great opportunity for the right candidate to take part in many new partnerships and program development to launch this Museum into the next century.

Applicants for either position should send resume and salary requirements to:

Denver Museum of Natural History
Personnel Department
2001 Colorado Boulevard
Denver, CO 80205
Please, no telephone calls.

Multiple positions, multiple locations, U.S.

Share in creating the IMAX Experience! Regal Cinemas, Inc., is expanding into the large format industry and is building ten theaters. We are looking for General Managers, Group Sales Managers, and Managers of Projection Operations. If you have a winning attitude and are seeking an exciting career in the large format industry with the world's largest theater chain, send your resume to us TODAY!

Attn: Director of IMAX Operations
Regal Cinemas - IMAX
7132 Commercial Park Dr.
Knoxville, TN 37918
423-922-1123, ext 410
Fax: 423/925-9636
Regalimax@regalcinemas.com

SMM
101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 651-221-4504
Fax: 651-221-9433
http://www.smm.org/

Sheridan Group
35 Bedford Street
Belfast, BT2 7EJ NORTHERN IRELAND
Tel: +44-1232-244211
Fax: +44-1232-233946
http://www.sheridangroup.com/

Silicon Graphics, Inc.
1600 Amphitheatre Parkway
Mountain View, CA 94043 USA
Tel: 650-960-1980
http://www.sgi.com/

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sky High Entertainment, Inc. **SHE**
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-687-5455

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Sony Pictures Entertainment
550 Madison Avenue, 5th floor
New York, NY 10022 USA
Tel: 212-833-6790
Fax: 212-833-6421

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

TAARNA Studios
305 del la Commune West
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Total Big Screen Distribution Pty Ltd. **TBS**
119 Evans Street, Rozelle
Sydney, NSW 2039 AUSTRALIA
Tel: +61-2-9555-9466
Fax: +61-2-9555-7979

Transturk Holdings, S.A.
Mebusan Yokuso, Hardal Sok N11
80040 Findikli
Istanbul, TURKEY
Tel: +90-212-251-0862

United Cinemas International, Ltd.
Lee House, 90 Great Bridgewater Street
Manchester, M1 5EW ENGLAND, UK
Tel: +44-1635-569302
Fax: +44-1635-509298
http://www.uci-cinemas.co.uk/index.html

Walt Disney Pictures
500 S. Buena Vista St
Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Village Cinemas
79 Wells Street
London, W1P 3RD ENGLAND, UK
Tel: +44-171-465-4090
Fax: +44-171-465-4919

Westmorland Film Ltd.
Westmorland Place
Orton, Penrith CA10 3SB ENGLAND, UK
Tel: +44-1539-624511
Fax: +44-1539-624928

Wire Frame Films. Ltd.
110 Spadina Ave, Suite 801
Toronto, ON M5V 2K4 CANADA
Tel: 416-364-8211
Fax: 416-364-5512

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Yahoo! Inc.
3420 Central Expressway
Santa Clara, CA 95051 USA
Tel: 408-731-3300
Fax: 408-731-3301
http://www.yahoo.com

SHORTS

PSC reopens old IMAX theater

Seattle's **Pacific Science Center** has reopened its **Eames IMAX Theater**, the 20-year-old house that was set to be decommissioned after PSC's **Boeing IMAX Theater** opened in a new building last October (*see MaxImage! October 1998*). The old theater was to have been turned into new exhibit space, but funding was not immediately available for the conversion. Since the new theater, a 411-seat 3D house, was running ***Everest*** and ***Into The Deep*** to capacity crowds, the decision was made to run shows in the older 382-seat 2D theater as well. ***Wolves*** is running there.

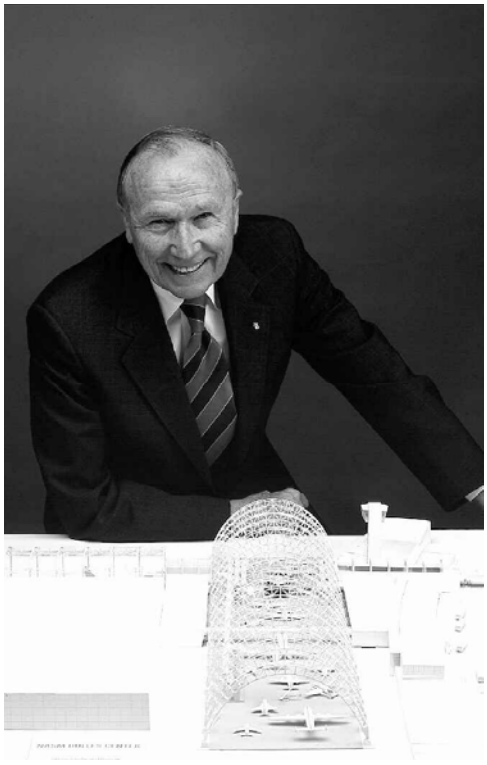
PSC's **Diane Carlson** tells *MaxImage!* that having two theaters made the decision to book ***Fantasia 2000*** a no-brainer. While most museums have so far seemed unwilling to give up more mission-related programming to meet **Disney**'s 100%-of-schedule requirement, having two theaters means that PSC won't have to make that sacrifice. Carlson says that she is looking forward to being able to test the viability of 90-minute shows for schools, and other variables, over the next year. The Eames theater will remain open through summer of 2000.

Carlson reports having two theaters has been a dramatic success: whereas the previous best year had seen 454,000 in the old theater, the fiscal '98-'99 total for both theaters was 665,000. Carlson credits the popularity of *Everest* and the novelty of the new theater for most of this increase, and hopes that *Fantasia* will help keep up the momentum next year.

NASM chief dies in glider crash

Donald D. Engen, director of the Smithsonian's **National Air and Space Museum** in Washington, DC, died July 14 in a glider crash in Nevada. The 75-year-old former Navy pilot was flying with friend and fellow glider pilot William Ivans, 79, east of Lake Tahoe when their craft apparently broke apart at about 11,000 feet (3,300 meters). No cause for the crash has yet been determined, although the National Transportation Safety Board, an agency at which Engen once served, is investigating.

Engen joined NASM in July 1996, capping a career that included 36 years in the U.S. Navy, from which he retired in 1978 at the rank of vice admiral, and service as the head of the Federal Aviation Administration under President Ronald Reagan. From 1987 to 1992 he was president and CEO of the Air Safety Foundation of the Aircraft Owners and Pilots Association.



Engen with a model of NASM's Dulles Center.

At NASM, Engen's chief focus for the past three years had been raising funds for the Dulles Center, an extension of the popular DC museum that is set to open in 2003.

Deputy director **Donald Lopez** has stepped in as acting director of the museum, the most popular in the world, with attendance last year of 10 million.

SMM to close in Sept. for move

On September 7, the **Science Museum of Minnesota** will close for three months as the entire facility, including the **William L. McKnight-3M Omnitheater**, is moved to a new and larger building six blocks away. The new theater will boast the first RoDome in the US: a rotating dome that moves to permit both dome and flat screen presentations. (The theaters in Barcelona and Madrid are similarly equipped.)

The theater, which will not be 3D, will seat 415, compared to the old theater's 330, and will also have an all-new digital sound system.

The moving of the museum's collection of some 1.75 million artifacts began in April, and will largely be complete by the time the old building closes. The new building has nearly twice as much floor space – 370,000 square feet (34,000 square meters) compared to 220,000 (20,000) – as the existing building, the oldest portion of which opened in 1909. The addition that included the Omnitheater opened in 1978.

SMM's **Becky Kirkpatrick** tells *MaxImage!* that the new address, 120 W. Kellogg Blvd. St. Paul, MN 55102, can be used as of September 7, but that all phone museum numbers will remain unchanged.

Imax receives Cinema Expo award

Cinema Expo International, a major trade show of the international film exhibition industry, has awarded the **Imax Corporation** its Technical Achievement Award, the first time the Expo has presented such an award. The prize was presented to Imax co-CEO and co-chairman **Richard Gelfond** at a ceremony in Amsterdam on June 24 that capped the four-day meeting.

Cinema Expo is organized by **Sunshine Group Worldwide**, publishers of ***Film Journal International.***

DDD runs *Ocean of Light* 3D test

Dynamic Digital Depth, Inc., in partnership with **Imagica USA** of Los Angeles, has digitally converted 15/70 test footage for **nWave Pictures'** ***Ocean of Light*** from 2D to 3D, DDD announced in June. The company's DeepSee™ technology was used to produce the second eye view of tests that nWave shot with a 2D camera.